CHORAL-SYMPHONY SOCIETY.

The last concert of the season which was the fourth Choral concert, was given on the 10th ult, at Music Hall. Haydu's popular oratorio, The "Creation" was rendered with Mrs. Corinne Moore-Lawson, as soprano; Mr. Ericsson, F. Bushnell, basso, and Mr. Charles Humphrey, tenor The work of both singers and orchestra was most creditable, and was enthusiastically received by the audience. Conductor Otten's work for the past season has been highly and deservedly praised by the press and public and his untiring efforts in the advancement of musical culture recognized. It is earnestly hoped that the public will respond in a fitting manner to the annual call for subscriptions which have been placed at very low prices The next season will consist of four Choral and four Symphony Concerts. Subscriptions are as follows: 2 Reserved seats, Dress Circle or Parquette, $10; 2 Reserved seats, 1st and 2d rows of Dress Circle, $15; Boxes, 6 seats, $75. Subscribers will have three days in advance of the public in which to select their seats and will obtain them at the very low figure of about 60 cents each.

MUSIC PAST AND PRESENT.

Perhaps the music of the future, at which we have now arrived, which abolishes scene and bravure, and makes opera a drama told and acted in music, but not by single singers singing single songs—perhaps this advance has antiquated the individual triumph in the general effect. No more Catalani, no more Pasta, no more Duprez, Grisi, Mario, Jenny Lind, but large Scandinavian figures intoning with the orchestra large dramatic harmonies, and producing large combined effects in which individual contribution is lost, like the note of the horn or the oboe or all single instruments in the happy blending of a multitude. But whether this be the music of the future or only of the present, it is tolerably clear that the music of the past. the Italian opera of Rossini and Bellini, of Donizetti and Verdi, has not been restored to the throne by the campaign of the winter. Whether we are going to reach the enchanted isles and touch the shores of a new world or not, we have left the shores of the old. The day of the tum-ti-iddity is passed. The facinating cantatrice, as we call her, no longer charms the house by her exquisit rendering of "Buy a broom." We may lament it if we choose; we may bewail the departed and fling garlands on the grave; but for all that the old business is not conducted at the old stand. Nor is it at the opera only that we learn this great truth. It is as evident in the concert hall.—*Harpers.*

A. P. Erker & Bro., 617 Olive street, make a specialty of oculist's prescriptions and have the finest line of spectacles, eye-glasses, opera glasses, etc., in the city.

The June number of *Demorests Family Magazine* is a grand souvenir number in celebration of the seventieth anniversary of the birthday of the publisher, and is worth many times the cost, which is only 20 cents, as every purchaser will get, practically free, an exquisite picture; and to those who already have "A Yard of Roses," "A Yard of Pansies" will be doubly valuable, especially as accompanying it are full directions for framing either the "Pansies" or "Roses" at home, at a cost of a few cents. You can get the June number of *Demorest's Family Magazine*, containing "A Yard of Pansies" of our local Newsdealers, or send 20 cents to the publisher, W. Jennings Demorest, 15 East 14th Street, New York.

LOUIS HAMMERSTEIN.

Among St. Louis' foremost musicians is Louis Hammerstein, the pianist and organist. Mr Hammerstein was born in this city and is a descendent of a musical family, his father and an uncle being flute players of ability, while another uncle was a member of the first musical organization in St. Louis, the "Polyhymnia Orchestra" under Wm. Robyn. Mr. Hammerstein received his first music lesson at the age of nine, and at the age of thirteen played at a Soiree of the Old Philharmonic

Society. After studying under Prof. Raucholtz and Prof. Franz Boehmen, he spent two years with Prof. H. Lawitzky, whose favorite pupil he was.

Mr. Hammerstein has been teaching the past fifteen years in this city with the greatest success, his pupils ranking among the best amateurs and professionals Besides having a large class of private pupils, he has been teaching at the Sacred Heart Academy in South St Louis since September 1881, and has held the position of organist at Dr. Niccoll's church, 17th and Lucas Place since January 1883. He was also pianist of the Philharmonic Quinlette Club until its disbandment. This organization was composed of Messrs. E Spiering, 1st violin; J, Boehmen, 2d violin; P. G Anton, viola: Louis Mayer, cello; Louis Hammerstein, pianist, and its work was most artistic. Mr. Hammerstein's services have also been required as accompanist and pianist by the Oratorio Society, J. North, director; the Harmonie Society, R. Goldbeck, director; the Choral Society, J, Otten, director; the Liederkranz, E. Froehlich, director, and the Richard Wagner Verein.

Thus it is apparent that Mr. Hammerstein's life up to the present has been one of constant work, in which he rather delights. It is this trait in his character that has raised him to the pre-eminent position he now occupies as pianist accompanist and organist. Without extraordinary opportunities in his earlier years or foreign educational advantages, he was not long in placing himself on an honored footing and winning the recognition due his talents and ability.

Mr. Hammerstein is well-known as one of the best "prima vista" and "assemble" players in the city. His ready knowledge on all subjects prove him a man of wide attainments and a desirable acquisition to the social circle. He occupies an elegant home which he lately built at 2346 Albion Place, one of the prettiest locations in the city. He is a man of sterling character, most affable in manners and with a wide circle of friends who wish him a long life of prosperity.

Lamperti, the famous singing master, died in Milan. Lamperti was born at Savoua in 1813. His father was a lawyer and his mother a prima donna of some repute. He showed talent for music when a child, and was placed under the instruction of Pietro Rizzi of Lodi. He entered the Milan Conservatory in 1820, and studied the piano and harmony under Sommeruga d' Appiano and Pietro Ray. He subsequently began to devote himself to the teaching of singing, and became associated with Masini in the direction of the Teatro Filodramatico at Lodio.

In 1850 he was appointed Professor of Singing at the conservatory of Milan' where he taught Augelica Moro. Paganini. Galli, Risarelli, Angeleri and Peralta, and had as private pupils Albani, Campanini, Stoltz, Waldemann, Aldighieri, Vialletti, Derevis, Mariani, Palmiera and Everardi. After filling the office of professor at the Conservatory for 25 years he retired on a pension in 1875, and thereafter devoted himself entirely to private pupils. His teaching was based on a theory of respiration by which the breath was taken and retained by means of the abdominal muscles alone. Robert Nelson, of this city, is a pupil of Lamperti.

Says a London writer of Harmony: "I lift up my voice, then, to our training schools for young musicians, and I cry with a loud voice, besecching for less harmony and more music. More technical training, more, much more counterpoint (both strict and free) we want; but if we must learn to grub for roots of chords, let us not waste more time than is absolutely necessary over an occupation which is, after all, of doubtful utility. Learn to recognize the principal chords by ear, and to know what happens to a dominant seventh and an augmented sixth; but beyond this no practical musician needs to burrow in the fields of theory. Learn a vocabulary of chords, of melodic phrase, and, ah, yes! of rhythmical figures, then you will be learning music."

H. J Isbell, of 3302 Washington ave., teacher of the banjo, and leader of the Ideal Banjo Club, has had a most successful season and brought out many excellent pupils. Mr. Isbell's teaching is thorough

KIMBALL PIANOS

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MAJOR AND MINOR.

Mrs. J. H. Lee, of 3684 Laclede Avenue. will leave for Europe in July to spend a year at the Berlin Conservatory.

Louis Mayer, the well-known teacher of violin, violincello and instrumentation has been kept busy with pupils from all parts who seek his masterly teaching.

Paul Mori's pupils gave a recital recently at St. John's Episcopal church, among the numbers rendered were "Tarantella" by Louis Conrath and Menuett by Mori.

Misses Schafer and Miller assisted by their pupils gave a very successful piano recital at their residence 3229 Pine street. The pupils evidenced the most careful teaching and received warm praise from those present. Misses Schafer and Miller are doing excellent work.

Mr. T. Thomas, the musical director of the World's Fair, writes that at the dedication of the buildings, October 12th this year, the following music will be performed: (*a*) March by J. K. Payne; (*b*) Haydn's "The Heavens are telling"; (*c*) Handel's Allelujah Chorus; and (*d*) "The Star-Spangled Banner."

The Christian Saengerbund will hold a three days convention in St. Louis, beginning July 26th. F. S. Sacger who is prominently identified with the Saengerbund and who has written some hymns of special merit for it is on the musical committee.

Every Teacher going on a vacation wants a good satchel or trunk. P. C. Murphy, Third and St. Charles streets, is the largest manufacturer in the West, and has the largest assortment of Steamer, Saratoga, dress or basket trunks in metal, canvas, leather, rawhide, fiber, willow and ratian. Traveling bags in grain, alligator and seal leather, in every shape and style. Fine fitted bags a specialty.

Charles H. Galloway played "Vivi la Republique" by Charles Kunkel with admirable effect at the concert given for the benefit of Bank Mission at Entertainment Hall on the 3rd ult.

E. A. Schubert the pianist and teacher of St. Charles, Mo., is hard at work in composition; among his last productions is a Duet for Clarinet and Piano. A Bolero for piano will appear in the next number.

T. L. Schoen, the well known violinist, gave a pupil's recital at his residence 2734 Lucas ave., on the 20th ult. The recital was a splendid success and displayed Mr Schoen's thorough method of teaching. The participants were Master Alvin Goldman, Miss Helen Schwab, Master Lester Weil, Master Joseph Samuels, Miss Alice Eiseman, Master Harry Steinberg, Mr. L. Levy, Miss Norah Harlow, Master Walter Stemner, Mr. V Lichtenstein, Master Gussie Rott, aged five years, and Messrs. M. Stern and I. L. Shoen.

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OUR NEW PREMIUM.

OUR readers will notice the cut of a piano stool on page 49 of the REVIEW. It is the finest piano stool made in the world. It is used and preferred by the great pianists, Rubinstein, Rosenthal, Rive-King and others. It is a beautiful piece of furniture and an ornament to any parlor. The reduced price is $12.37. *We offer it as a premium* for only eight subscribers. You can have you choice in walnut, ebonized, oak or mahogany.

The stool is made by the great house of *C. A. Cook & Co., State Street, Cambridgeport, Mass.* It is the strongest and best piano seat in use and affords special comfort to teachers and concert givers. The work and material are guaranteed to be first-class in all particulars. We invite you to call upon your dealer and examine the merits of this stool. Its high cost may prevent its being kept by smaller dealers, but it may be seen at all large music houses. As the number of stools we offer will be limited, begin at once to send in your subscribers. Send one or two now and the rest as soon as you can. This is the best and most liberal premium ever offered.

BEETHOVEN CONSERVATORY.

The Beethoven Conservatory of Music demonstrated before large, intelligent and enthusiastic audiences on the 16th and 19th ult., at the Memorial Hall its just claims as one of the most successful factors for the dissemination and culture of music in its higher branches. A glance of the programmes, not only of concerts in general but of the Conservatory, of twenty years ago, is an undisputable fact of the improvement of æsthetics not only in music but art in general, which have kept pace with the material progress of our city.

The soiree on the 16th ult commenced with the last movement of a piano concerto by Oscar Raif, a Berlin professor of eminence; the performer Miss Bessie King, received loud and well deserved applause by the discriminating audience; her technique was as perfect as her phrasing was intelligent. The string quartet and her teacher's accompaniment shared in the honors of the performance. Miss Katherine Wetmore rendered the last movement of Wieniawski's concerto in G minor, in an intelligent and artistic style, reflecting great credit on her teacher, Mr. Marcus Epstein. The beginning of the composition, with its syncopated rhythm, is not very captivating, but its second subject in E flat major introduces a most voluptuous melody which with its triplet arpeggio accompaniment, puts the audience at once en rapport with the player, while the violin obligato of Mr. Waldauer added fresh charms to the brilliant finale.

The selection from Weber's concerto played by Miss Lillie Guether, was a brilliant display of technical difficulties which she overcame in an artistic manner. Miss Marie Garesche gave an excellent rendition of a movement of Hummel's concerto, which in difficulty with its double thirds passage would tax many a pianist. The finale from Henselt's concerto is a delightfully pleasing composition, which, under the dexterous manipulations of Miss Mary Brockhausen, was heard to great advantage; especially captivating was the second subject in A flat, with its brilliant climax when the violoncello introduces a new and characteristic melody in waltz style. Miss Brockhausen's performance was an artistic triumph; especially to be commended was the execution of the difficult octave passages played with elastic wrist action. The soiree concluded with the extremely difficult Hungarian fantasia by Liszt, which Miss Grace Johnson played in a superb manner by heart, which is ample testimony of the young lady's assiduity. The composition abounding in uncommon difficulties has only been attempted by artists like Madame Rive King, for the executive abilities are taxed in a high degree. Miss Johnson is not only possessed of great executive abilities, which were heard to great advantage in the bravura passages of scales and arpeggios, but the beautiful tones which she exhibited in the sustained melodies, deserve special praise.

Continued in Third Column.

MISS EUGENIE DUSSUCHAL.

Miss Eugenie Dussuchal was born in St. Louis, October 29th 1861, and has, with the exception of a short stay in New York while studying under Mme Murio-Celli, received her schooling and musical education in her native city. Miss Dussuchal has, since childhood, had obstacles to overcome that would have disheartened almost any woman, but one of her calibre is not easily discouraged, treating obstacles as stepping stones to something higher.

Miss Dussuchal has been engaged in Church choir work since her 14th year. Her first position was as alto in Temple Shaare Emeth, at which time she also sang at the College, St. Vincents and Holy Angels for the practice that Catholic church music afforded her. She has never been without a choir position and is to-day drawing one of the highest salaries in the city.

Miss Dussuchal is universaly known for her artistic rendition of the French National hymn "La Marseillaise." She is the first woman in St. Louis who has ever attempted to sing the hymn since the days of the great Rachel. The committee of the French Fete of 1979 had engaged Miss Dussuchal to

sing some French song. After careful consideration she decided on "La Marseillaise." The committee hesitating to let one so young sing the hymn that required not only a powerful voice, but the dramatic feeling and gestures of one with a much older head, she answered, "Gentlemen, I will sing "La Marseillaise" or nothing." She did sing it and made such a pronounced success that she has been engaged every year since then for the rendition of this immortal hymn at the French Fete. In 1890 after her singing of this great hymn, she was presented with a handsome gold medal by the French citizens of St. Louis.

Miss Dussuchal is one of the first lady music supervisors appointed in our Public Schools. She is loved and esteemed by all her teachers and pupils for her gentle and kind yet strict and firm manner in the school room. She has been most successful in her new venture as supervisor and daily receives the highest approbation of her work. The teachers' committee of 1890 had some difficulty in having lady music supervisors appointed, some claiming that a woman could not do the work. Miss Dussuchal's success has dispelled all such ideas. She is blessed with a strong constitution and a still stronger mind, two essentials for a position of that kind.

Miss Matile L. Kunkel, the young daughter of Mr. and Mrs. Charles Kunkel, who is attending Forest Park Seminary has developed remarkable talent for painting, having already brought out some fine work in oils which elicited most favorable comments. She also received the gold medal for darning.

Miss Johnson is not only possessed of great executive abilities, which were heard to great advantage in the bravura passages of scales and arpeggios, but the beautiful tones which she exhibited in the sustained melodies, deserve special praise.

The pianoforte pupils had further opportunity of letting their light shine on the 19th ult., when the soiree commenced with Mendelssohn's overture, "The Beautiful Melusina," which was admirably played by the Misses Emma Lynds, Zella Bull, Alice Manter and Stella Guerdy. The loud applause which followed testified the thorough appreciation of the audience. Miss Satie Newcomb distinguished herself in the Mendelssohn concerts, which she rendered with artistic finish, bringing out all the intricate passages with great clearness.

Miss Sophie Dandurand had an excellent opportunity of exhibiting her technical abilities in the brilliant composition, "Tales from the Vienna Woods," by Rive King, which she played in an artistic manner. The last two movements of Weber's Concert Stueck were admirably played by Miss Minnie Sütter, whose perfect technique and brilliant execution roused the audience to a high degree of enthusiasm. Miss Annie Schnell achieved a brilliant success in the movement of Raif's concerto; it was exceptionally well rendered and fully deserved the loud applause which greeted the young lady at the conclusion of the performance. The musical programme concluded with part of Chopin's concerto in E minor, played by Master Bertram Maginn, in an artistic and finished style. He had memorized the piece and entered into the spirit of the composition in so profound a manner, as could have only been expected of a matured mind. The young lad has a bright future before him.

The vocal pupils, who enjoy the careful and artistic training of Madame Ysidore E. Clarke, shared the honors of the soirees with the instrumental pupils, as the enthusiastic applause fully demonstrated. Considerable allowance has always to be made in behalf of vocal debutantes; when facing an audience the singer experiences always more nervousness than the player, who sits sideways with eyes fixed upon the music; but notwithstanding these disadvantages the young ladies acquitted themselves most creditably. Miss Dorris Weisel, who possesses a strong and beautiful mezzo soprano, whose lower tones possess the quality of an alto voice, sang Slebert's Alpine Rose very beautifully on Monday; on the same night Miss Fannie Cabanne sang Goring Thomas' song "A Summer Night," which was well suited to the lady's high soprano; there was no straining of the voice and the words were distinctly enunciated. The same compliment is due to Mrs. E. Shrouds who on Thursday night sang Coenen's charming "Spring Song" with great taste. A pleasing feature was the chorus of forty ladies who sang Seecher's Visions excellently.

The violin department which is under Mr. A. Waldauer's admirable instruction was represented by four talented pupils. Miss Bertha Frey played Fresing's "Playful Rockets" very creditably. Carl Toll who is only fourteen years old, played like a master the selections assigned to him, showing a mastery over technical difficulties which entitle him to be placed among the best violinists of St. Louis. Wieniaswki's Mazurka and De Beriot's first concerto were played in a manner which roused the enthusiasm of the audience to a high degree. Miss Marie R. Sansenthaler played a duet with him by Danela; the purity of her playing and tasteful delivery gained her great applause; she gives promise of becoming an excellent violinist. Beethoven's difficult Romanza was played by Miss Marie Magdalena Pirscher with exceedingly good taste. Her bowing and confidence in the difficult passages showed excellent schooling, talent and diligence. Miss Margaret L. Miller excited the admiration of the audience by her playing of Pappini's difficult Tarantell's "A Night in Portici;" the tones she draws forth from her instrument are strong and pure; her technique is excellent and artistic taste and animation characterize her whole performance. The violin seemed to gain more and more favor, as Mr. Waldauer had a class of sixteen young ladies this season. The following is a list of the graduates who received diplomas: Misses Marie Blanks, S. Monica Boyce, Meta Bressler, Zella Bullo, Marie Brockhausen, Laura Cowan, Annie A. Cone, Mary Campbell, Rose Dupperies, Dornelia Driscoll, Louise Fuller, Stella Guedry, Lilly Guether, Marie Garesche, Maggie Hoffman, Bessie King, Daisy Ketchum, Emma May Lynds, Master Bertram Maginn, Mrs. Anna Mahler, Misses Alice Manter, Satie Newcomb, Minnie Sutter, Annie Schnell, Mrs. F. Shouros, Misses Doris Weisel and Katharine L. Wetmore. Gold medals were awarded to Misses Clara Assmann, Mary Byron, Clara Tuxhorn, Lillian Pike, Lillian Quinlivan, Angelica Reller, and Grace Johnson.

EHLING—SCHUETZE.

The marriage of Mr. Victor Ehling to Miss Lily Schuetze took place on the 11th, ult. Both parties are widely known, Mr. Victor Ehling occupying a foremost place in the musical world of which he is one of its representative pianists. We join Mr and Mrs. Ehling's host of friends in congratulations and wish the happy couple success and happiness through life.

Remenyi, the celebrated violinist, gave a very successful concert at Entertainment Hall, on the 17th ult. He was ably assisted by E. R. Kroeger as pianist. Concerts were also given at Alton and Belleville in which Mr. Kroger assisted.

MAJOR AND MINOR.

The Vienna *Gesselschaft der Musikfreunde* offers a prize of 1000 florins for the best composition in the domain of opera, oratorio, cantata, symphony, concerto or sonata. Manuscripts must be delivered before March 1, next year, and the competition is open to musicians of all nationalties.

Mendelssohn's daughters, Mrs. Wach, who has not been in England for nineteen years, and Mrs. Benke, were at Westminster Abbey during service on the afternoon of May 9. The anthem was the glorious church song, Mendelssohn's "Hear my Prayer." The ladies expressed themselves delighted with the performance of this masterpiece.

The weekly report from the Emma Juch opera company says that in Portland, Ore., the chorus went on strike, the party was put out of one house, and tried another, and that if it has better luck than it ever had in his life, it will, after getting to San Francisco, somehow, sing there for a long time. The people in this troupe have grown so accustomed to a life of wild adventure that they can not live without the constant excitements provided by Manager Locke.

Wm. D. Armstrong, of Alton, has a way of improving every moment As a diversion from music, he is a devoted reader of the best current literature and is well posted on events. His father is a well read man and a liberal patron of literature.

Lillian Russell's letter to F. Chandler, G. P. & T. A. Wabash Railroad shows the prima donna's grateful observation of the wonderful speed and magnificent equipments of that most popular of roads. She wrote: "I desire to thank you cordially for the magnificent train you placed at my disposal on Sunday last and to compliment you on the wonderful time made. Chicago to St. Louis in six hours, I understand, beats the record so do your superb parlor and dining cars. I never made a quicker or more comfortable trip."

J. A. Kieselhorst, the popular piano dealer of Olive Street, owes his remarkable success in selling pianos to the open secret that his stock is the best selected and made up of the best instruments in the market, while the prices are most reasonable.

Eugenia Williamson, B. E. and her pupils in elocution participated in the concert given for the benefit of the Bank Mission at Entertainment Hall on the 3rd ult. Among the numbers rendered were "The Raven" by Edgar Poe, "Old Ace" by Brooks and "Ben Hur's Chariot Race" by Lew Wallace. This last number was the most effective ever recited by Miss Williamson and fairly took the house by storm. Miss Williamson's pupils were received with great favor; their work was most creditable and a genuine treat to the audience.

Mrs. Kate J. Brainard, who has so long and successfully conducted the musical department of Mary Institute, retires at the end of the present session. This is a source of great regret to her pupils and the public generally; but the condition of Mrs. Brainard's health makes it necessary. She will with her invalid husband occupy her new residence at Webster early in June. It is called "Brainard Place" and the music room is christened "Mary Room" as it is furnished mostly with gifts received from scholars of the institute. At the earnest solicitation of her patrons Mrs. Brainard will take a few private pupils. "Were the money no consideration," she says, "I would still teach a little. My preference would naturally be for girls who have talent but no means to pay for instruction."

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price $1.00, or "Southern Jollifications," a typical plantation scene, by the same author, price 60 cents.

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Tuning and Repairing promptly attended to.
Have on hand a New Organ of 12 Stops—enclosed in swell and 2 Combination Pedals.

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Prescriptions of Occulists a Specialty.
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BARR'S
Great St. Louis Dry Goods House,
ABOUT WHICH THE PUBLIC SHOULD KEEP FULLY INFORMED.

1st. The fact that every article worn by woman is for sale under their roof.
2d. That full stocks of House Furnishing, House Decorating and Gents' Furnishing Goods are a specialty.
3d. That but one price, and that the very lowest, is put upon all goods.
4th. That this store is the most Central in St. Louis, and within but one or two blocks of any street railroad.
5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house St. Louis.
6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz.:

Ribbon Store.
Notion Store
Embroidery Store.
Lace Store.
Trimming Store.
Gents' Furnishing Store.
Handkerchief Store.
White Goods Store.
Calico Store.
Summer Suiting Store.
Gingham Store.
Cloth Store.
Black Goods Store.
Cotton Goods Store.
Linen Goods Store.
Silk and Velvet Store.
Dress Goods Store.
Paper Pattern Store.
Art Embroidery Store.
House Furnishing Store.
Parasol and Umbrella Store.
Hosiery Store.
Flannel Store.
Lining Store.
Cloak and Suit Store.
Shawl Store.
Underwear and Corset Store.
Children's Clothing Store.
Quilt and Blanket Store.
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OUR GOODS ARE THE BEST.
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SIGN RED UMBRELLA, ST. LOUIS.

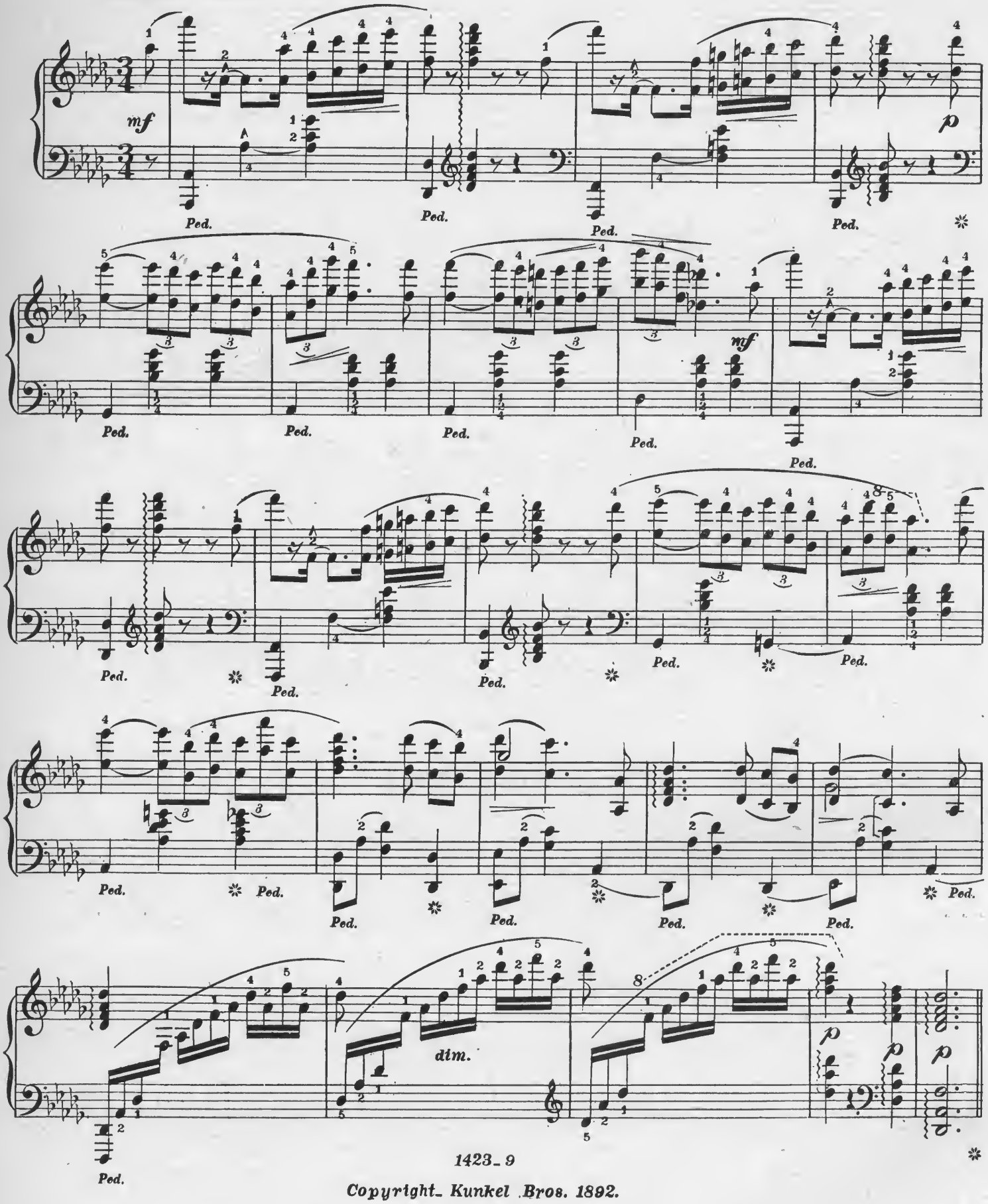
YOUR FORM MADE BEAUTIFUL.
ATTENTION LADIES.
Mail 2c. stamp for sealed instructions for enlarging your bust five inches, using Emma Bust Developer; absolutely guaranteed; our 24 page Illustrated Catalogue mailed for 6c. EMMA TOILET BAZAAR, 224-A Tremont St., Boston, Mass. Mention this paper.

CORONADO.

Grande Valse de Concert.

L. B. Ewen.

Moderato ♩ = 100.



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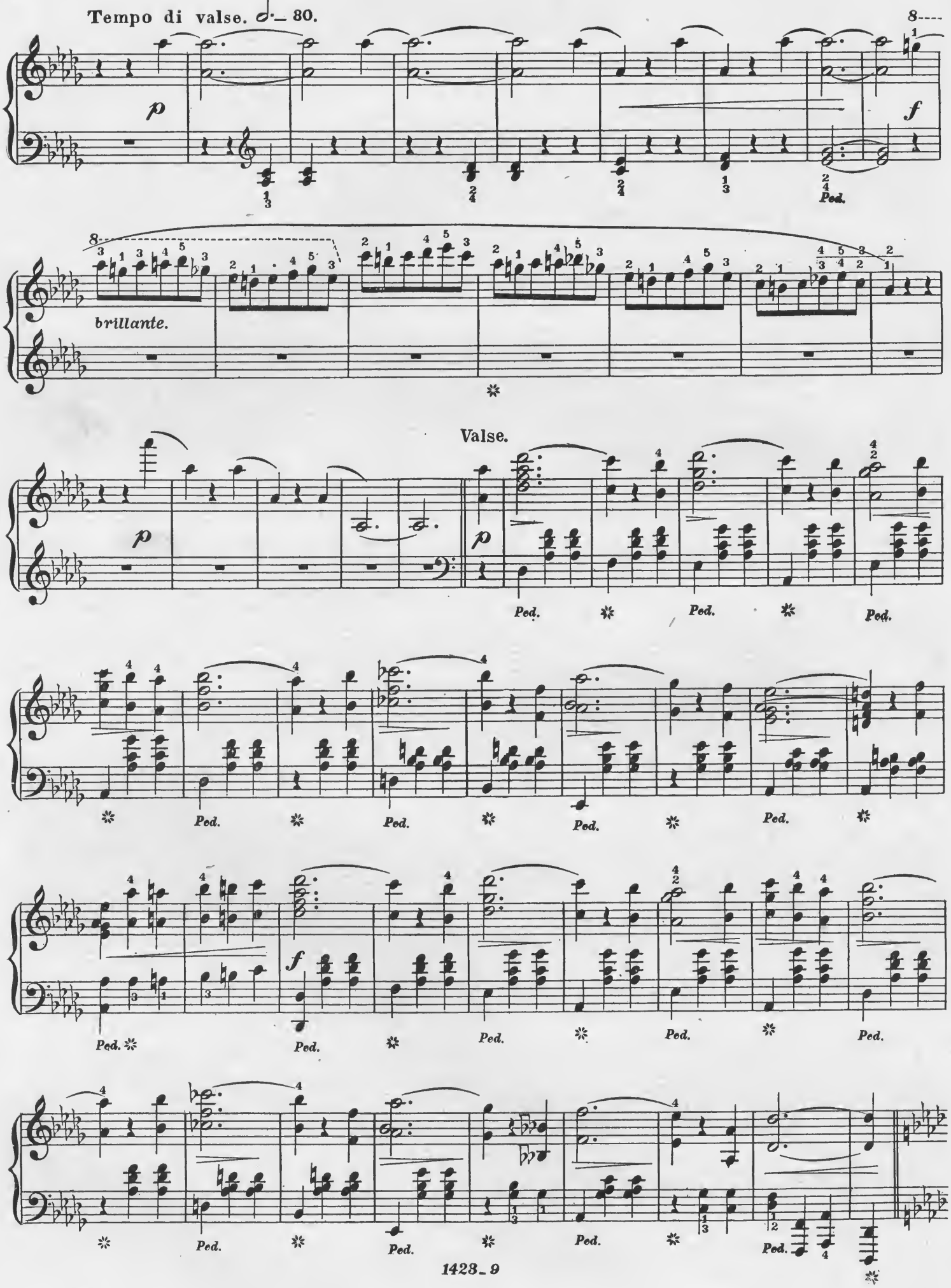

Tempo di valse. 𝅗𝅥. = 80.
brillante.
Valse.
Ped.

p *dolce.*

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

8

Ped. * Ped. * Ped. *

8

Ped. * Ped. * Ped. *

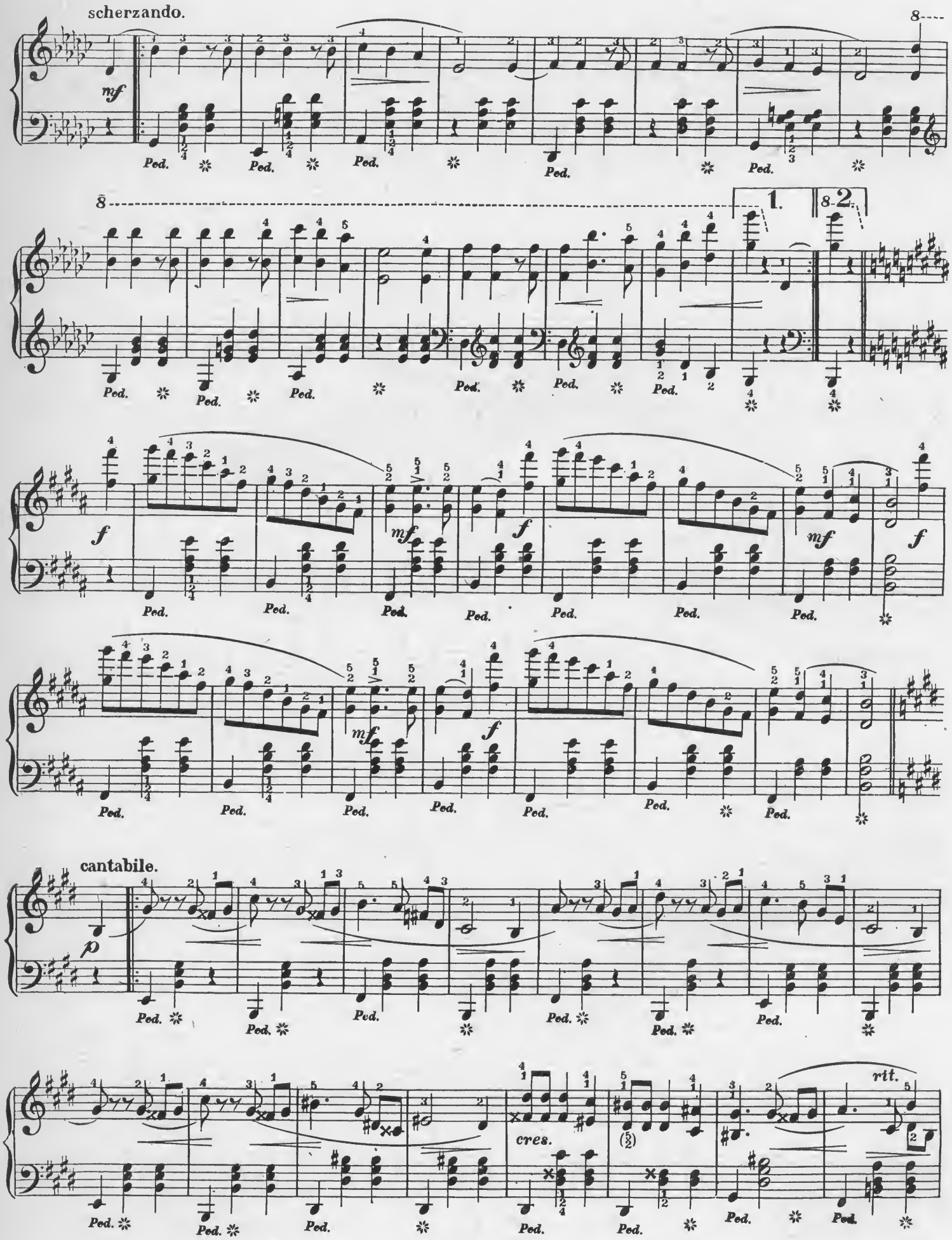
8

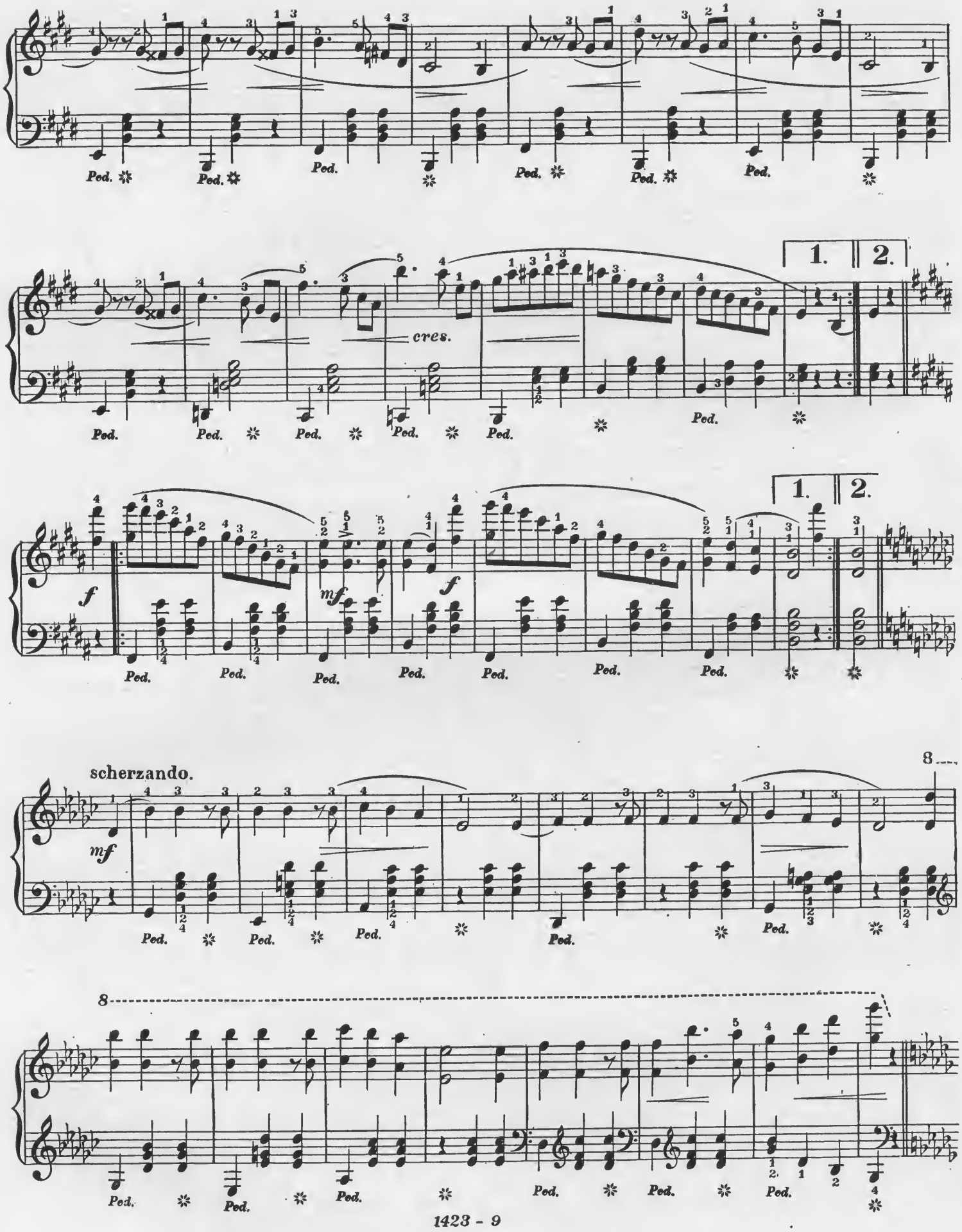
Ped. * *cres.* Ped. * Ped. *

f

Ped.

or thus.


scherzando.
mf
Ped.
1.
2.
f
mf
cantabile.
p
cres.
rit.


Ped.
cres.
1.
2.
f
mf
scherzando.
8

f

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

✲ Ped. ✲ Ped. ✲ Ped. ✲ *f*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

p dolce.

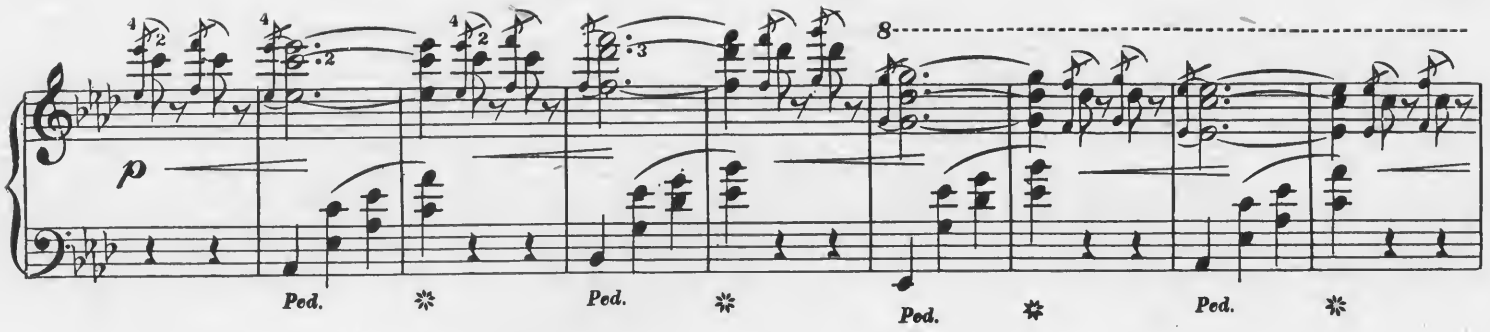
✲ Ped. ✲ Ped. ✲ Ped. ✲

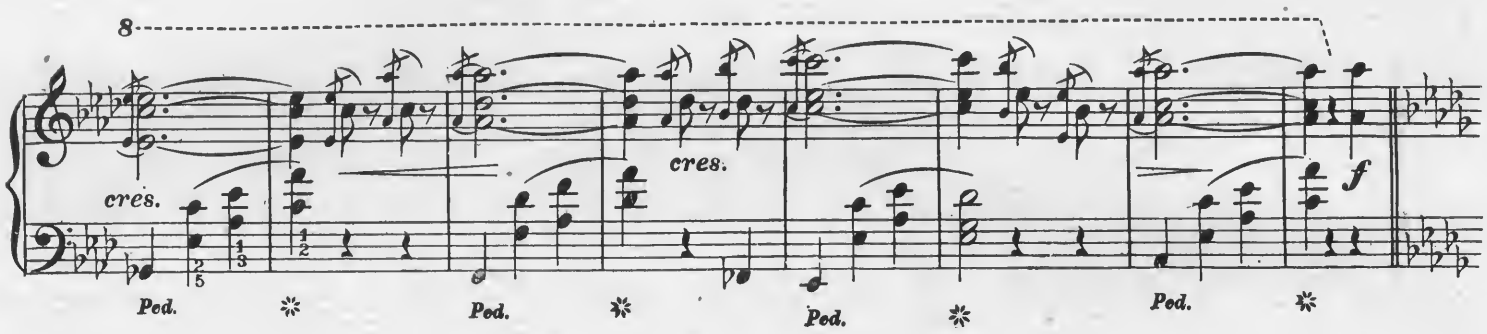
Ped. ✲ Ped. ✲ Ped. ✲

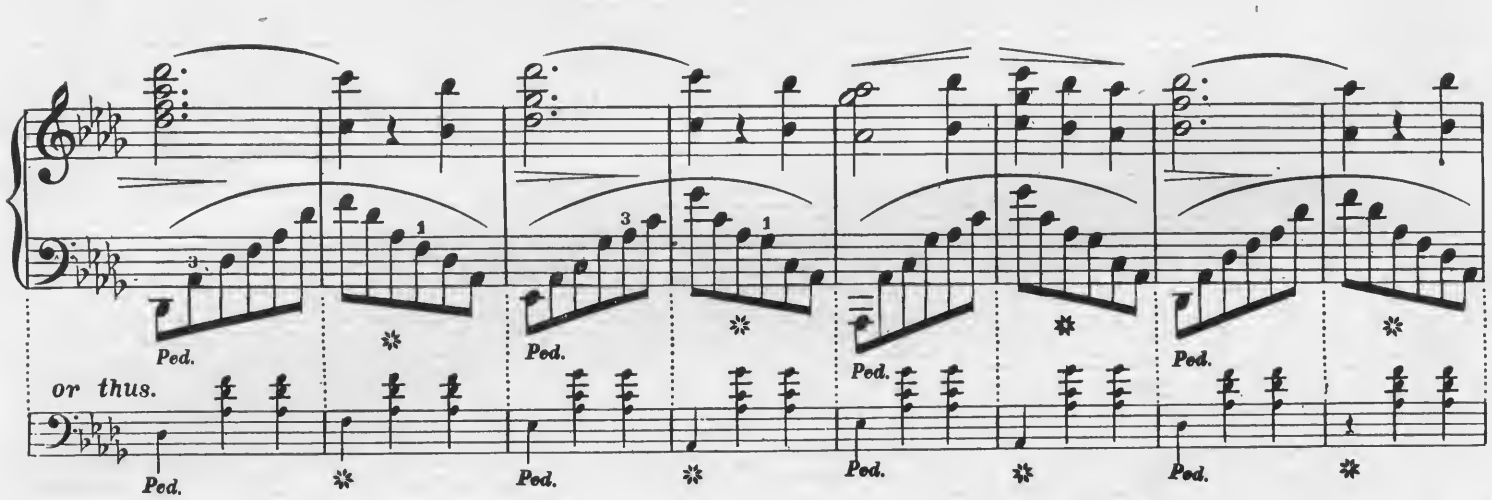
8

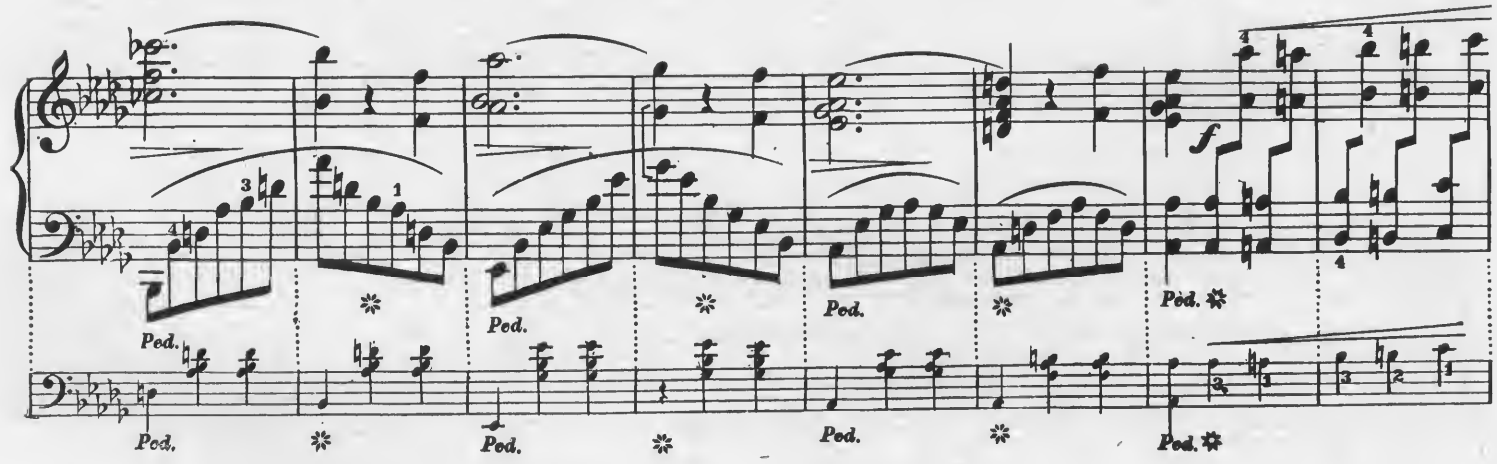
cres.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲


8
p
Ped.
Ped.
Ped.
Ped.


8
cres.
cres.
f
Ped.
Ped.
Ped.
Ped.


or thus.
Ped.
Ped.
Ped.
Ped.
Ped.


f
Ped.
Ped.
Ped.
Ped.
Ped.

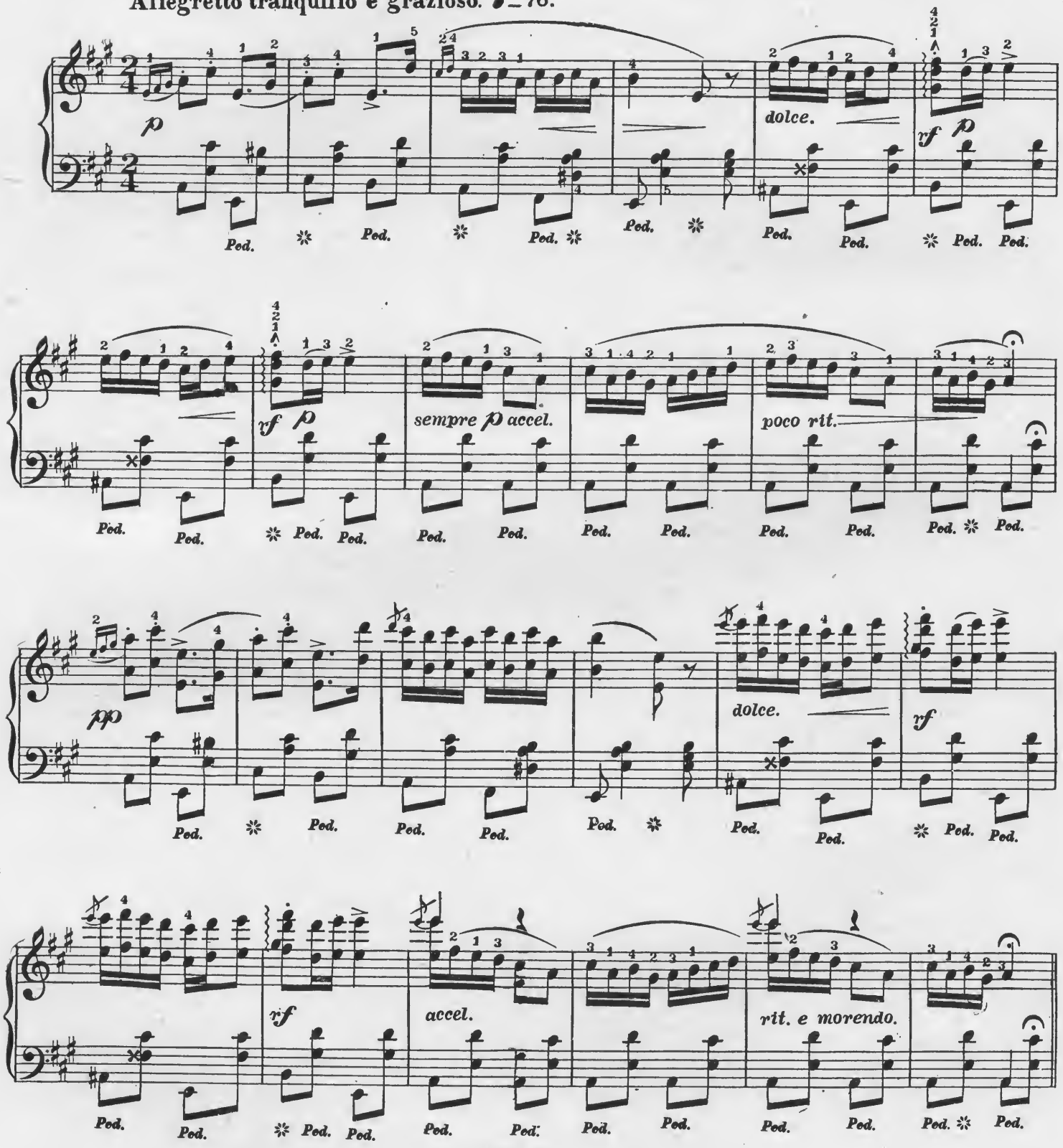
Con anima.

Presto.

NORWEGIAN DANCE.

Edvard Grieg.

Allegretto tranquillo e grazioso. ♩ = 76.



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Allegro ♩ = 112.

Risoluto.

Tempo I.

p

Ped. Ped. Ped. Ped. Ped. Ped.

dolce.

rf *p* *rf* *p* *sempre p accel.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

poco rit.

pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

dolce.

rf *rf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

accel. *rit. e morendo.* *sec.* *rf*

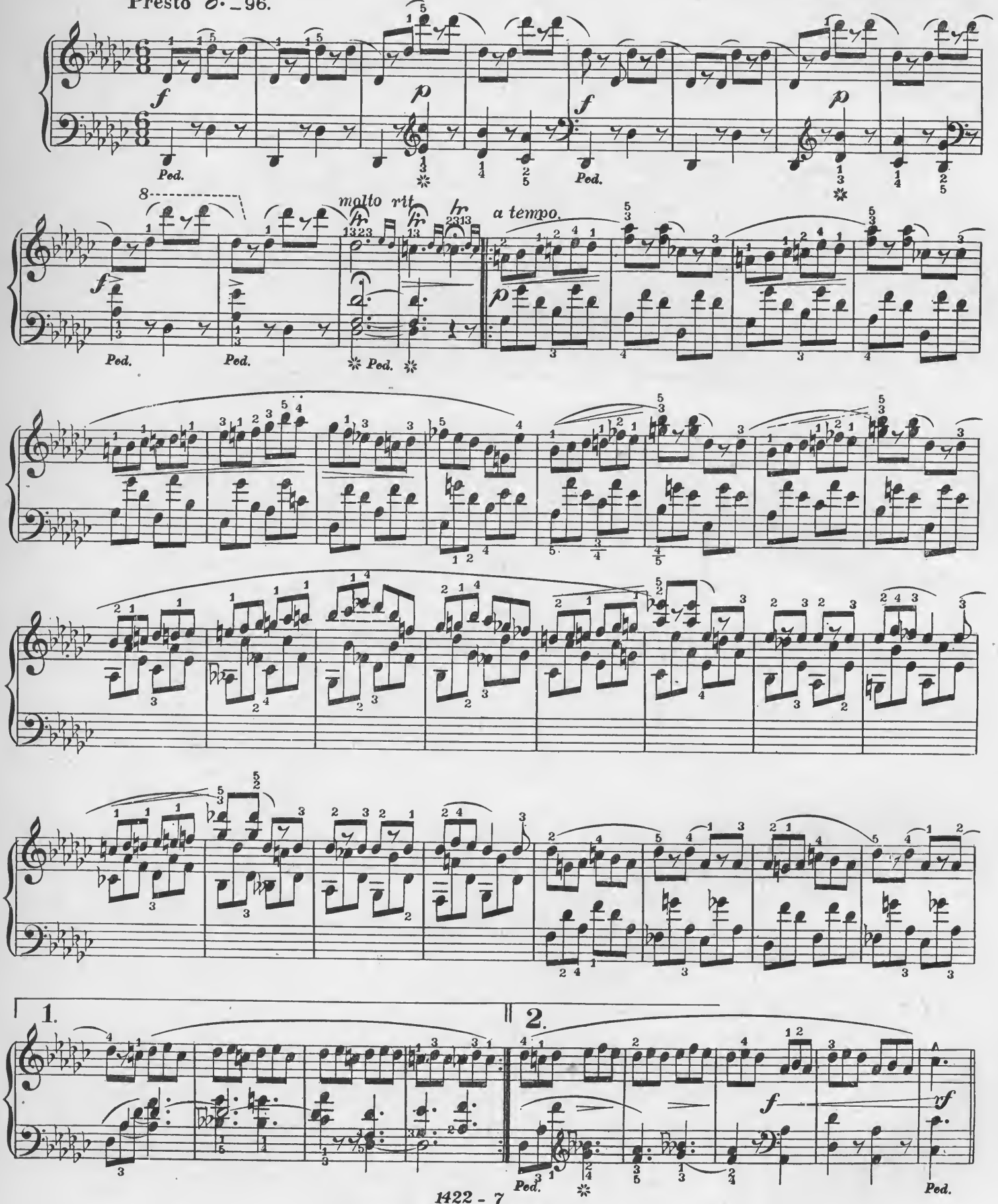
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

COME TO THE DANCE.

TARANTELLA.

New Edition.

Moritz Moszkowski Op. 22.



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p

Ped. *Ped.*

Ped.

Ped. *Ped.* *Ped.* *Ped.*

8

mf *pp*

Ped. *Ped.*

mf

Ped. *Ped.*

pp *mf*

Ped. *Ped.*

cres.

mf

Ped.

cres.

rf

mf

Ped.

cres.

rf

p

Ped.

f

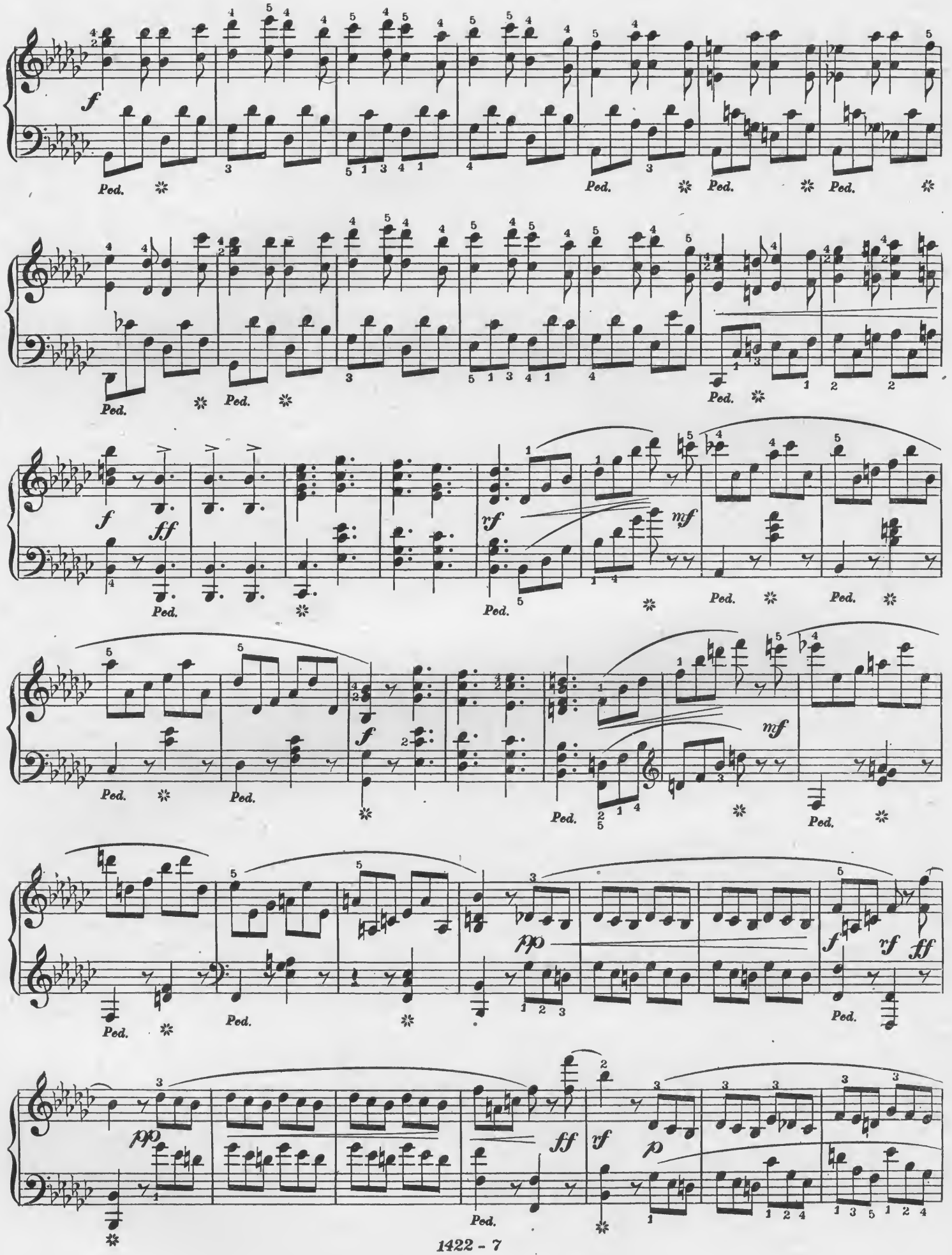
mf

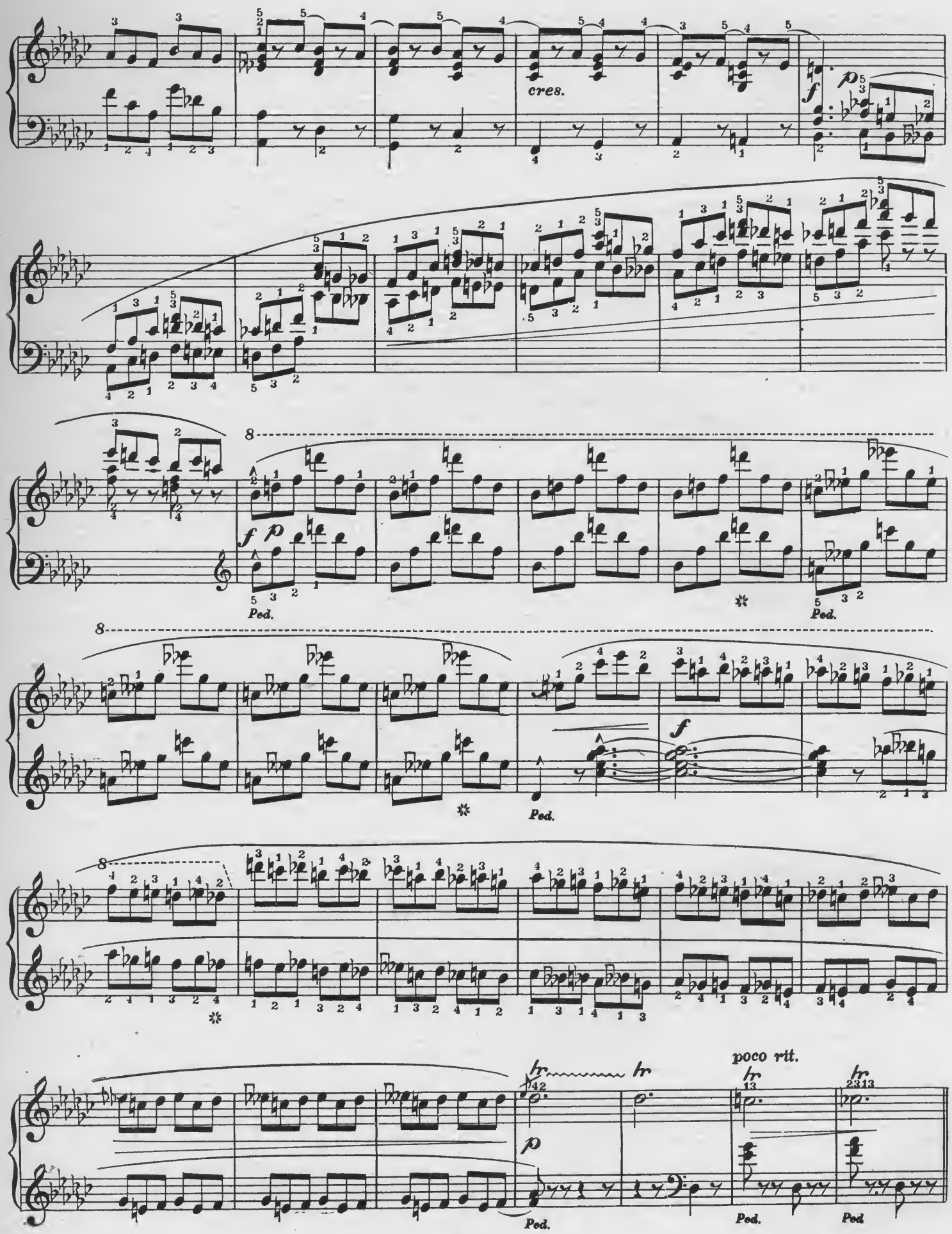
f

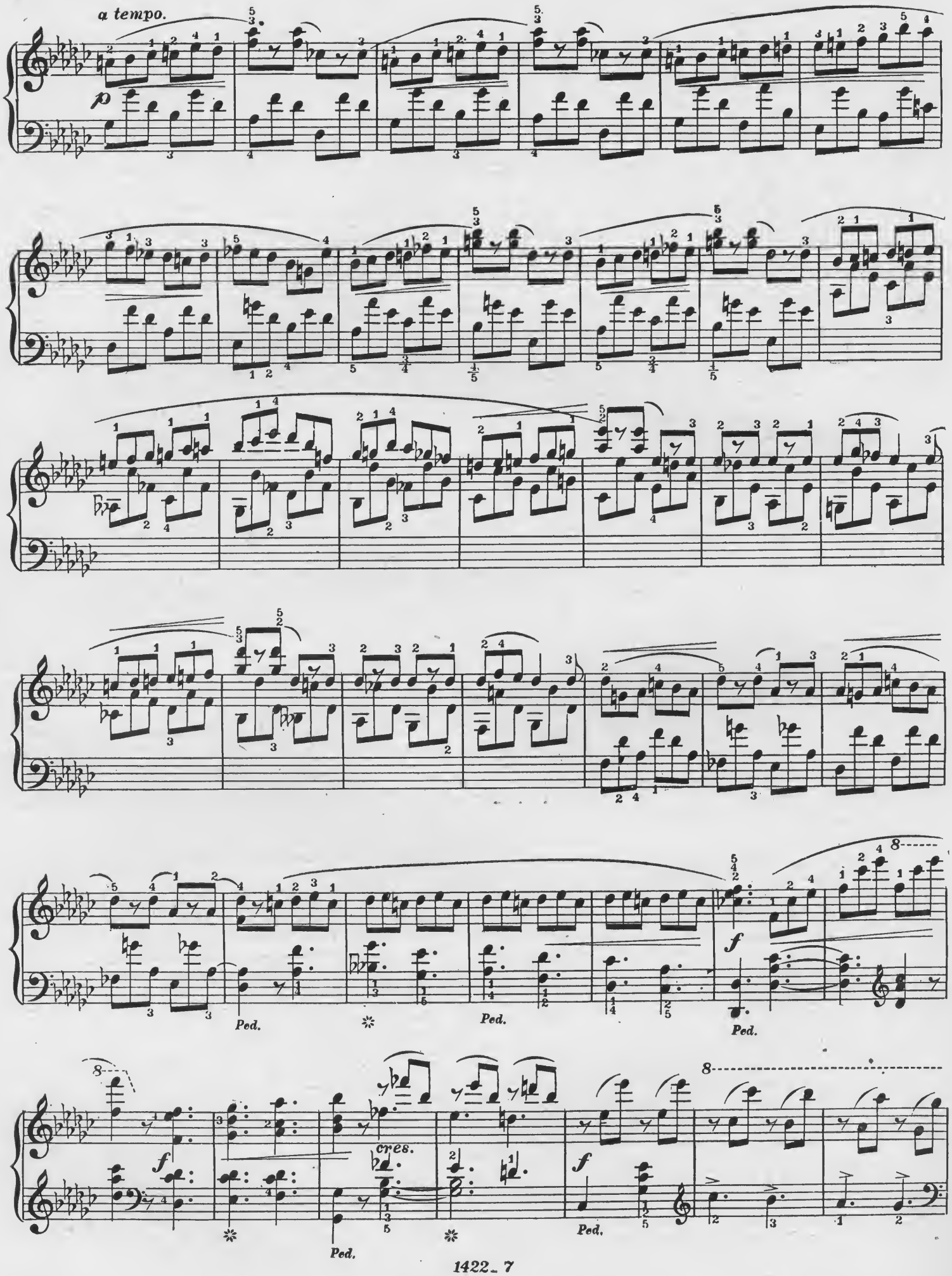
Ped.

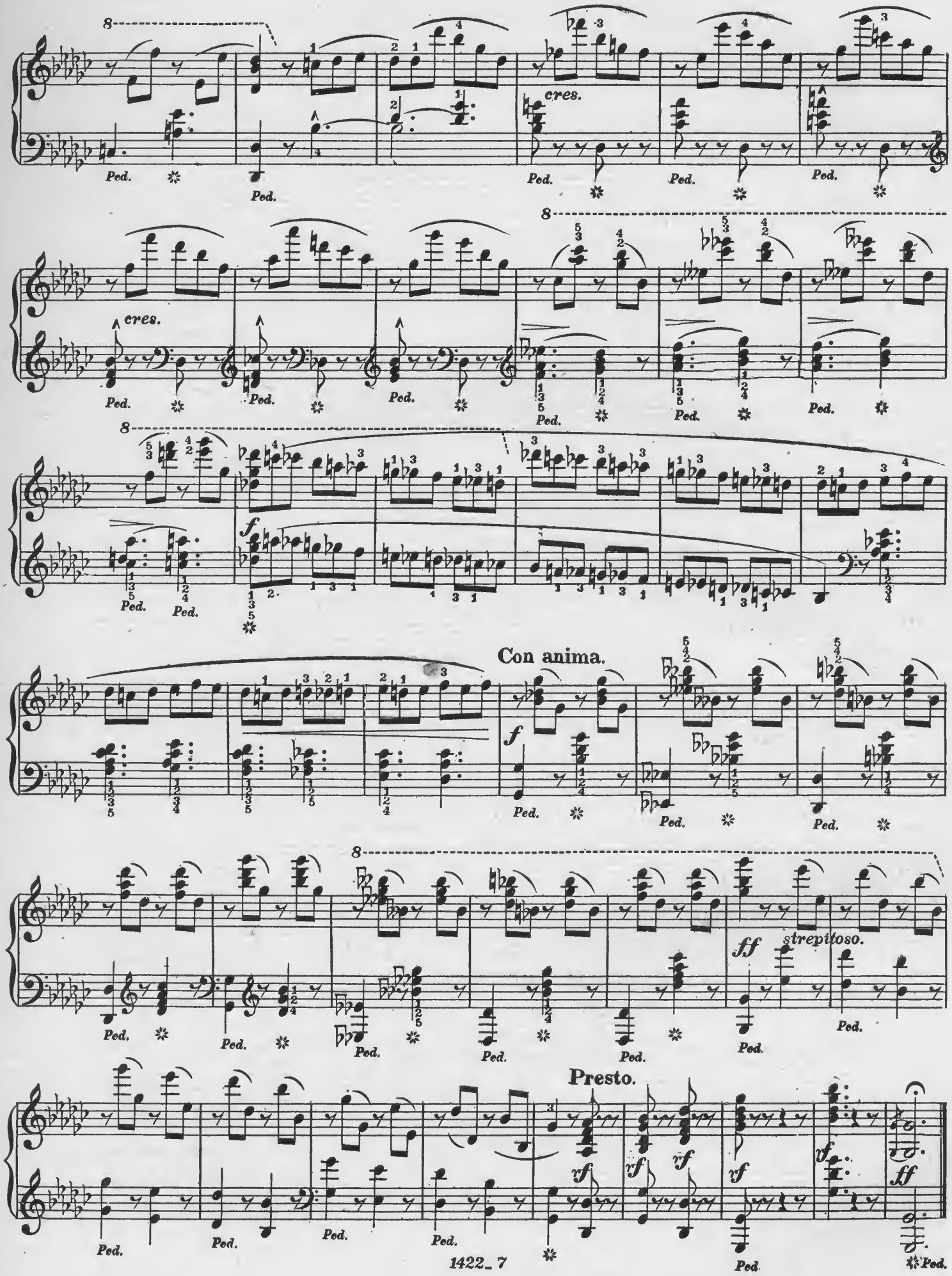
f

Ped.


f
Ped.
ff
rf
mf
pp


cres.
f
p
8
Ped.
poco rit.


a tempo.
p
Ped.
f
cres.

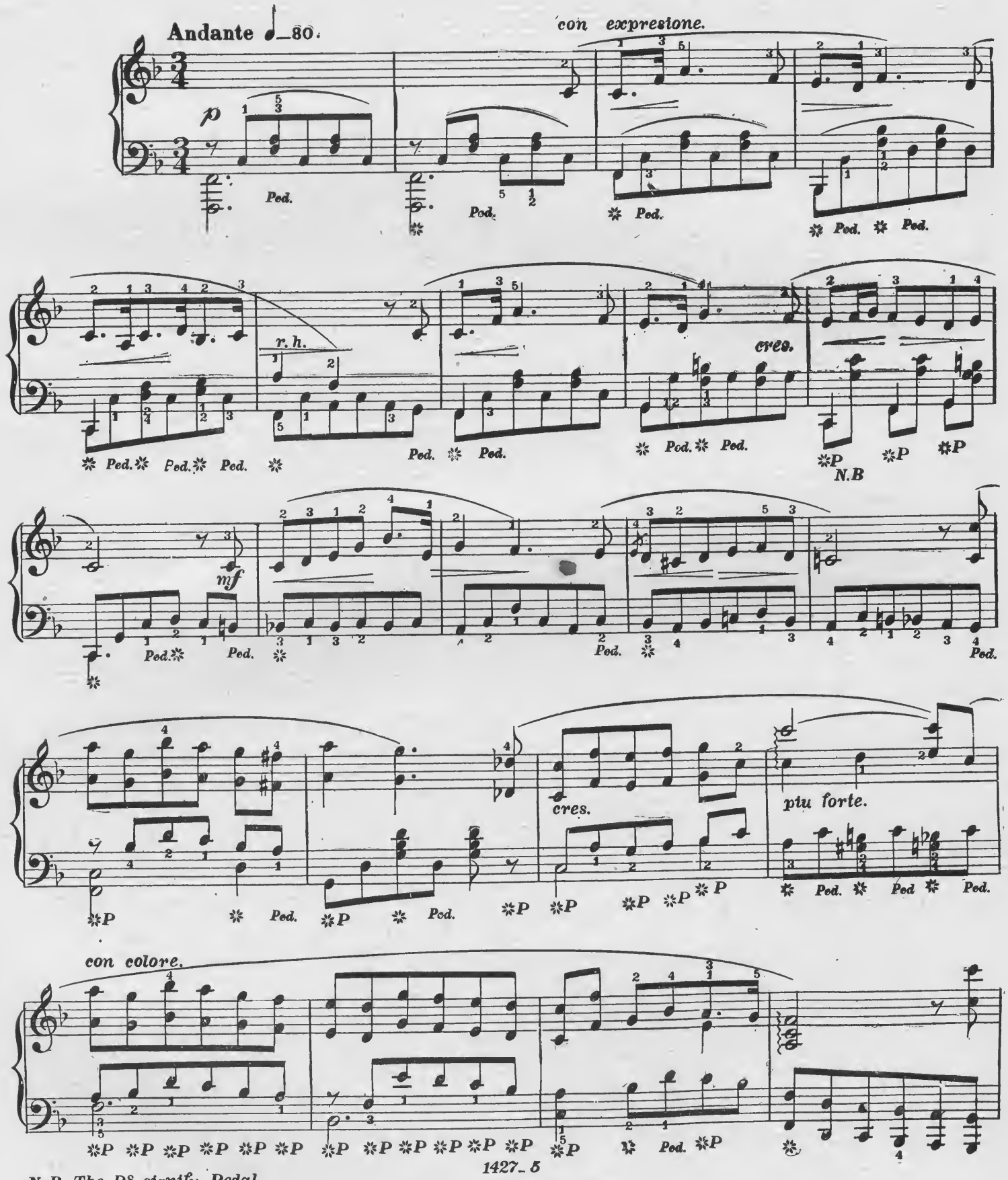

cres.
Ped.
Con anima.
strepitoso.
Presto.

DU HOLDE MAID.

(THOU LOVELY MAID.)

DEUTSCHLAND. ~~~~ GERMANY.

Moritz Moszkowski Op.23 No. 2.



N. B. The Ps signify Pedal.

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mp

Ped. ✲ Ped. ✲P ✲P ✲ Ped. ✲ Ped. ✲

Ped. ✲Ped. ✲Ped. ✲ Ped. ✲ Ped. ✲Ped. ✲Ped.

✲P ✲P ✲P ✲P ✲P ✲ Ped. ✲P ✲P ✲P ✲P ✲P ✲P ✲P ✲ Ped. ✲

cres.

Ped. ✲P ✲P ✲P ✲P ✲P ✲Ped. ✲P ✲P ✲P ✲P ✲P ✲P ✲P ✲P

✲Ped. ✲P ✲P ✲P ✲P ✲P ✲P ✲P ✲P ✲P ✲P ✲P ✲Ped. ✲P ✲P ✲ Ped. ✲Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲P ✲P

✲P ✲P ✲P ✲P ✲P ✲P ✲P ✲P ✲

Ped. ✲P ✲P ✲P ✲P

cres. ✲P ✲P ✲P ✲P

Ped. ✲P ✲P ✲P ✲P ✲P ✲P

appassionato.

cres. f

✲P ✲P ✲P ✲P ✲P ✲P ✲P ✲P ✲P ✲P

Ped. ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲

Ped. ✲ *Ped.* ✲ *Ped.* *n. h.*

a tempo.

rif. un poco.

Ped. ✲ *Ped.*

✲P ✲ *Ped.* ✲P ✲ *Ped.* ✲P ✲P

✲P ✲P ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲P ✲P ✲P ✲P

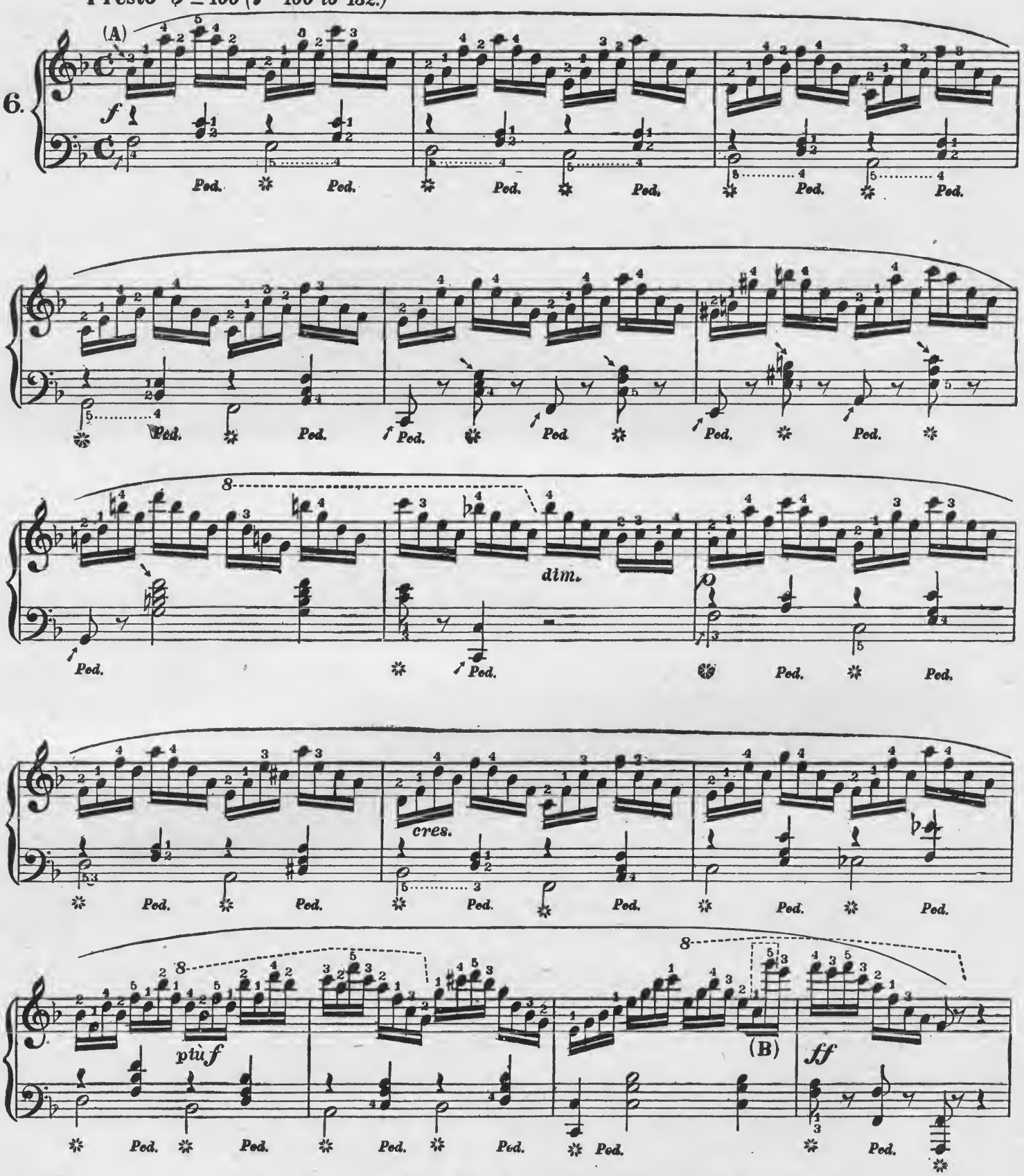
pul forte.

Presto ♩ = 92 (♩ 88 to 120.)

5.

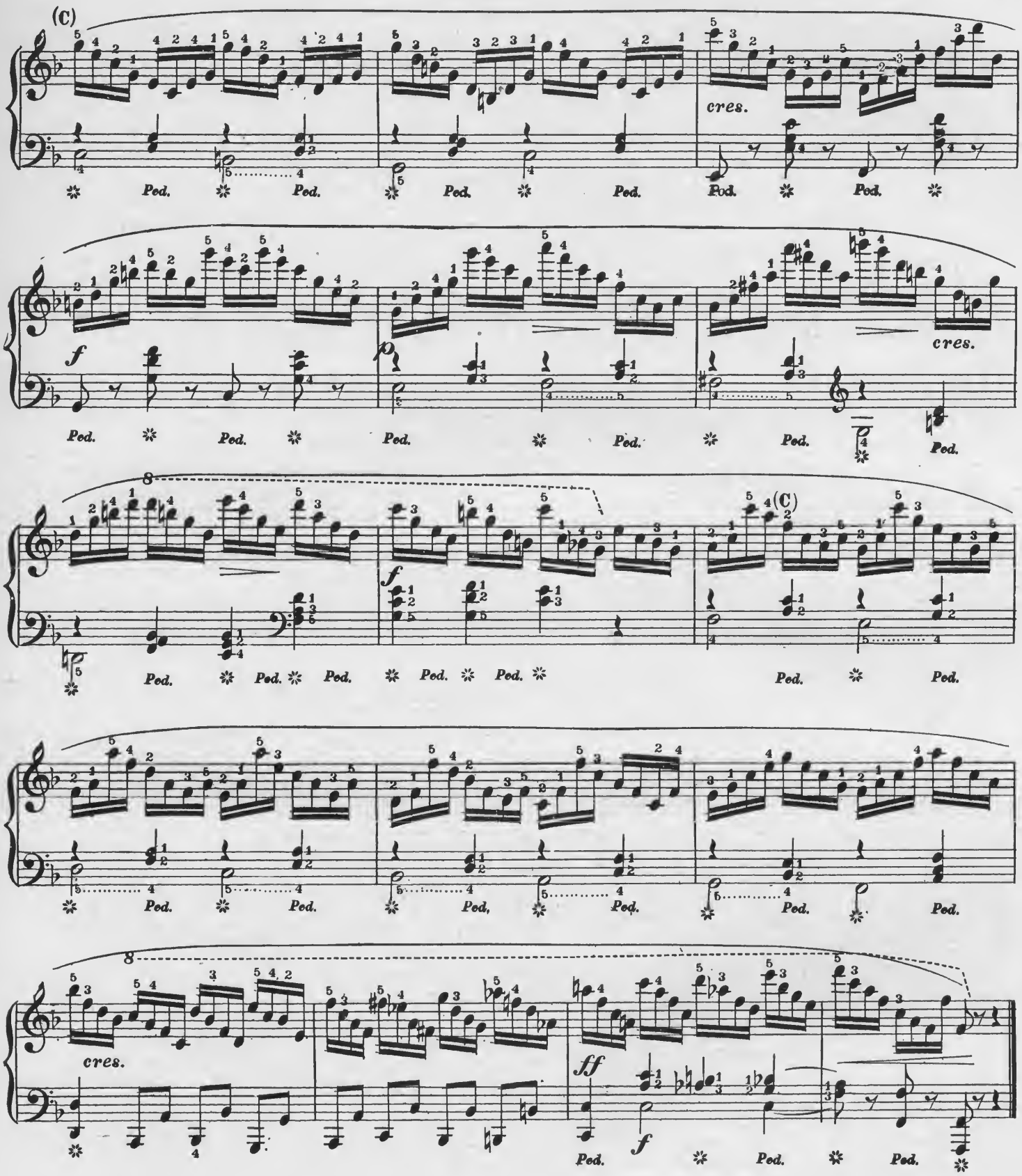
(A) An exercise for the strengthening and independence of the fingers. Sustain the half-notes by the weight of the fingers only and not by any pressure of hand or arm; play the accompanying sixteenth notes from the knuckle joints, evenly and several degrees lighter than the melody tones which must sing out prominently as if played on another instrument.

(B) Heed carefully the use of the pedal as noted; by its proper use the melody can be performed perfectly legato.



(A) This study aims chiefly at flexibility of the first finger (thumb), which in the widest extensions must effect a perfect legato with the alternating fingers.

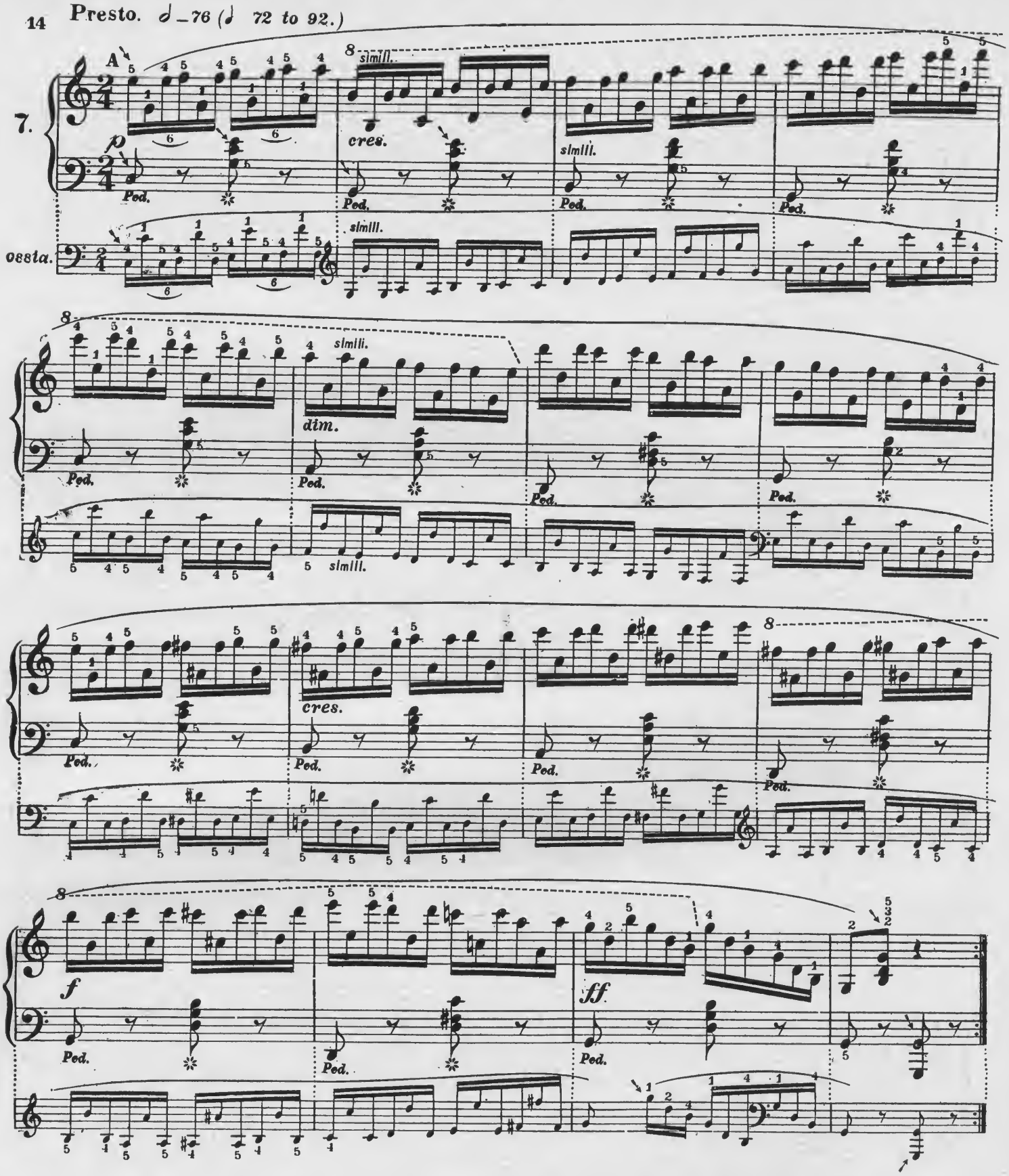
(B) The skip from C to G in the octave above necessitates a rapid transposition of the hand. Avoid a timid suspense and wavering in time by attacking the G with unhesitating decision.



(C) Only a careful contraction of the first finger (thumb) and a yielding wrist will prevent a clumsy touch and a jerky motion.

N. B.—When properly practiced this exercise will be of value to overcome the greater difficulties of the arpeggio studies XI and XII of this book.

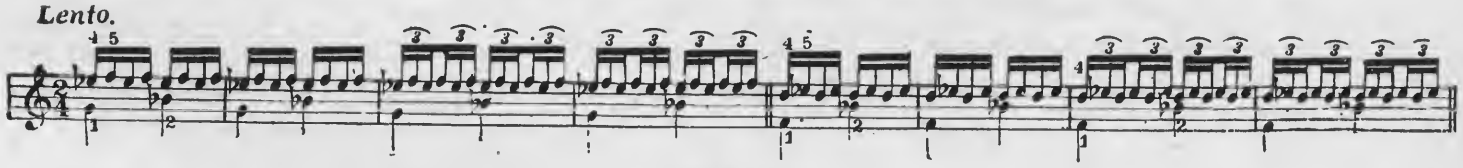
Presto. ♩ = 76 (♩ 72 to 92.)

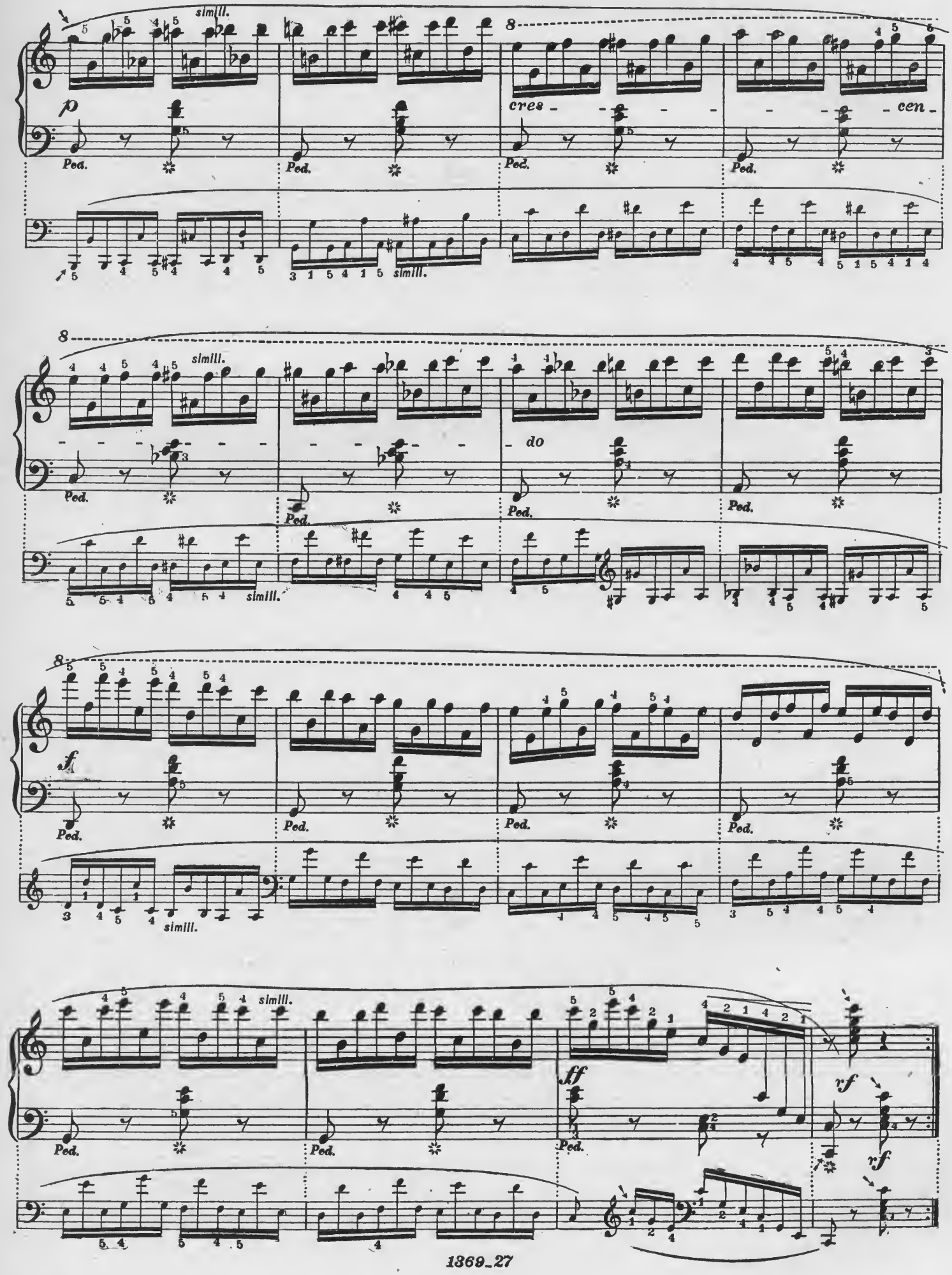


(A) An exercise for equalizing and strengthening the fourth and fifth fingers, which must in all positions, but especially when striking the black keys, be held rounded.

As a useful preparation we recommend the practice of the slow trill.

Lento.




simill.
p
cres - - - - - - cen -
Ped.
do
f
ff
rf

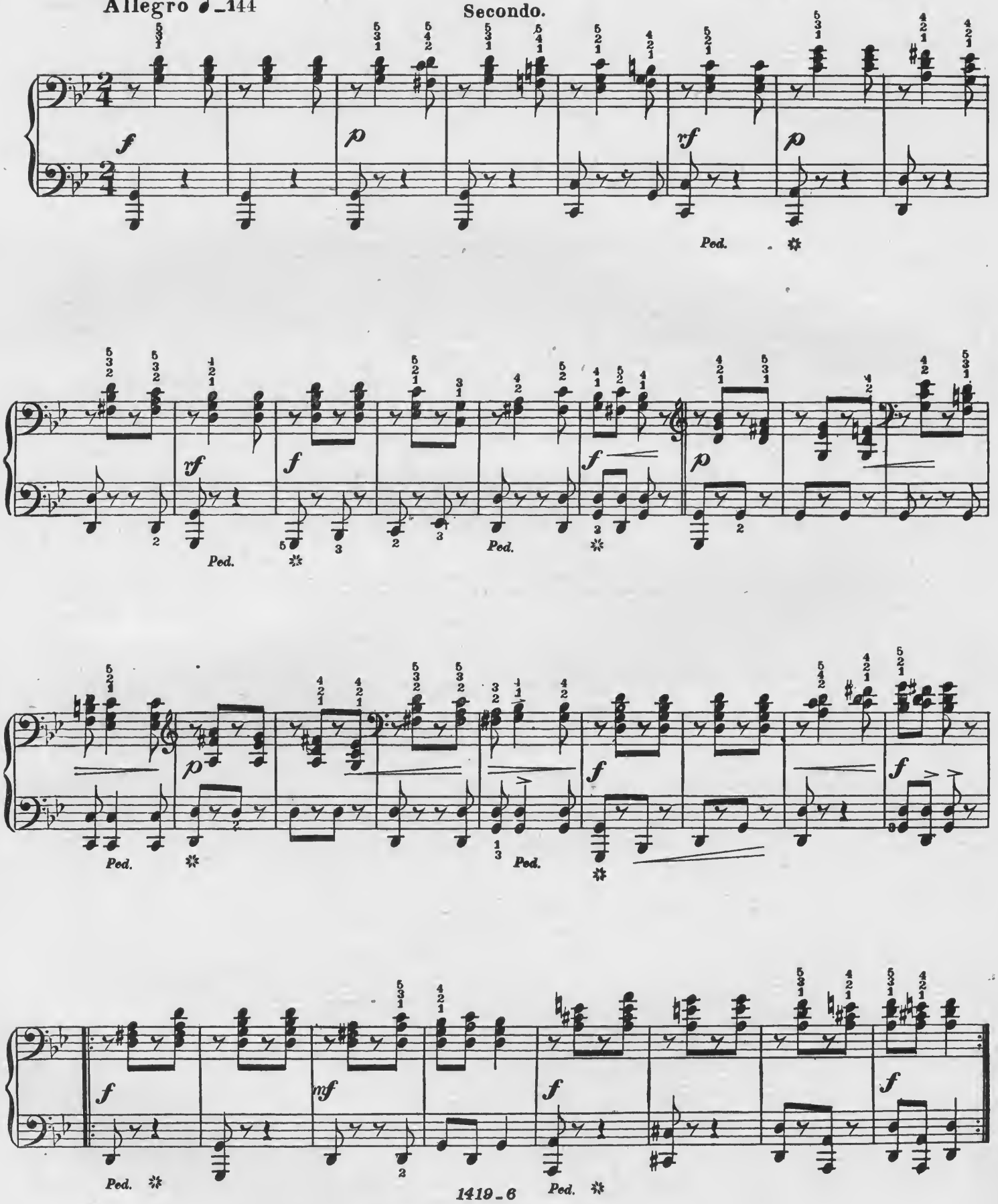
SOUVENIR de PESTH.

Hungarian Dance.

Johannes Brahms.

Allegro ♩=144

Secondo.



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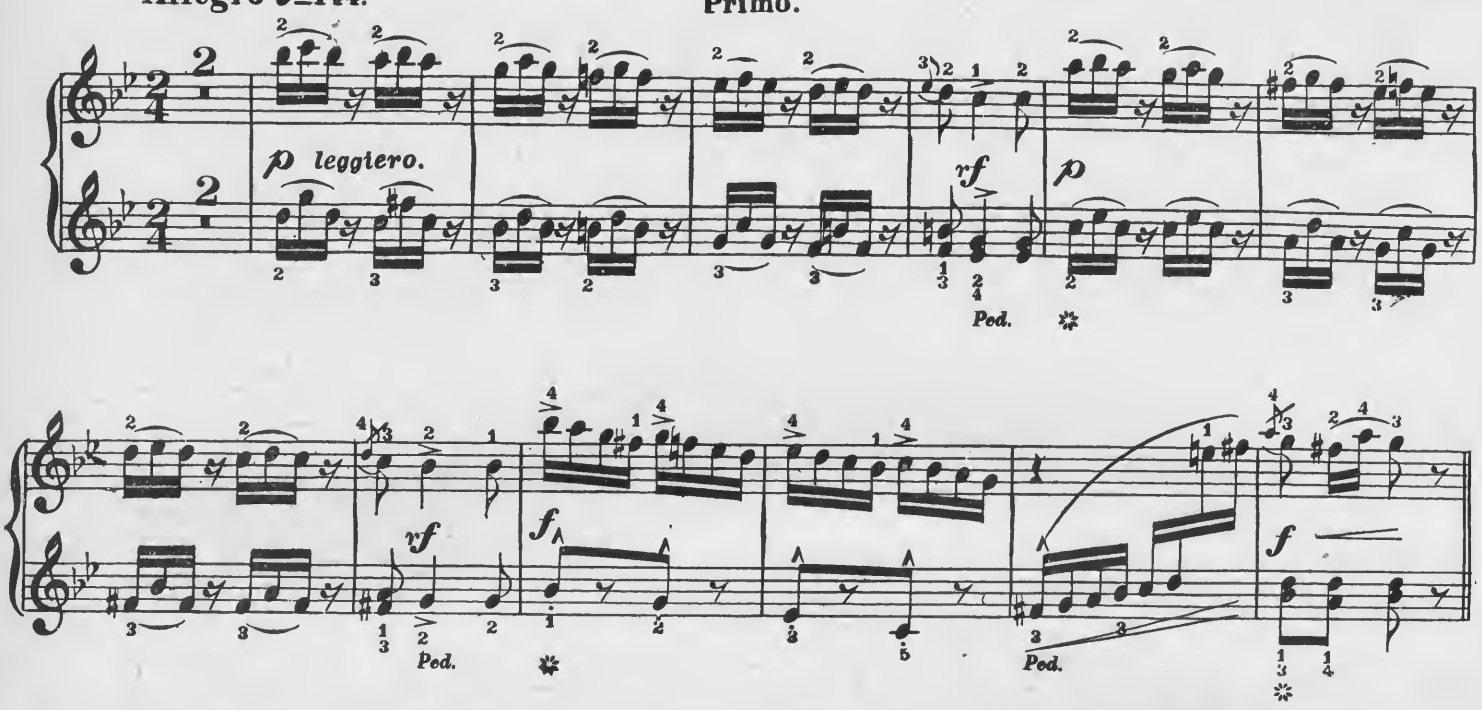
SOUVENIR de PESTH.

Hungarian Dance.

Johannes Brahms.

Allegro ♩=144.

Primo.

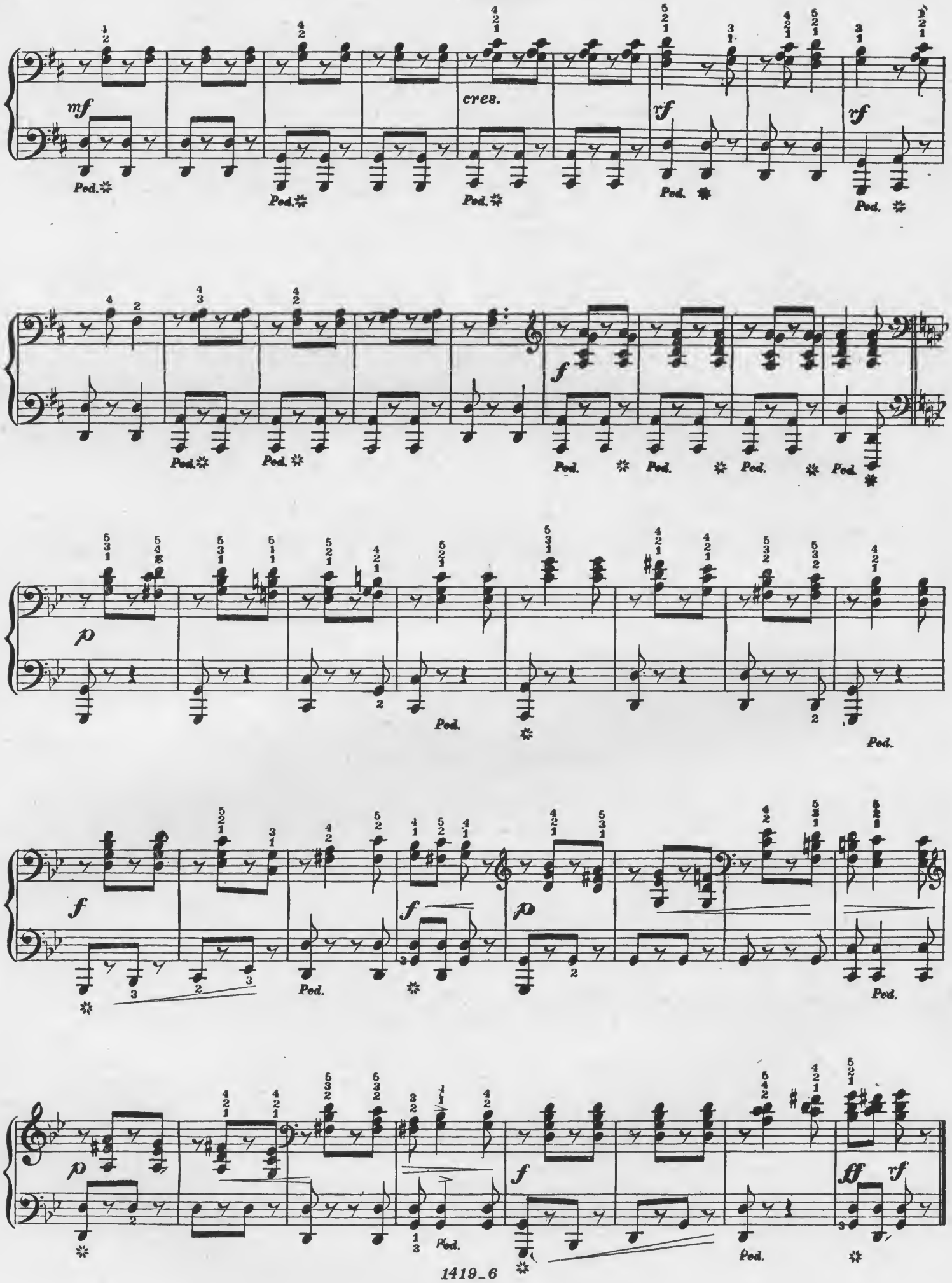


f
p
f
poco rit.
Ped.
Ped.
a tempo.
f
f
p
Ped.
p
Ped.
f
f
Ped.
Ped.
p
Ped.
Ped.
Ped.
rf
Ped.
rf
Ped.

a tempo.

poco rit.

Giocoso.


mf
cres.
rf
rf
Ped.
f
p
ff
rf

mf cres. vf rf

Ped. Ped. Ped. Ped. Ped.

mf cres. f Ped. Ped. Ped. ff rf P

p leggiero. rf Ped.

f

p rf Ped.

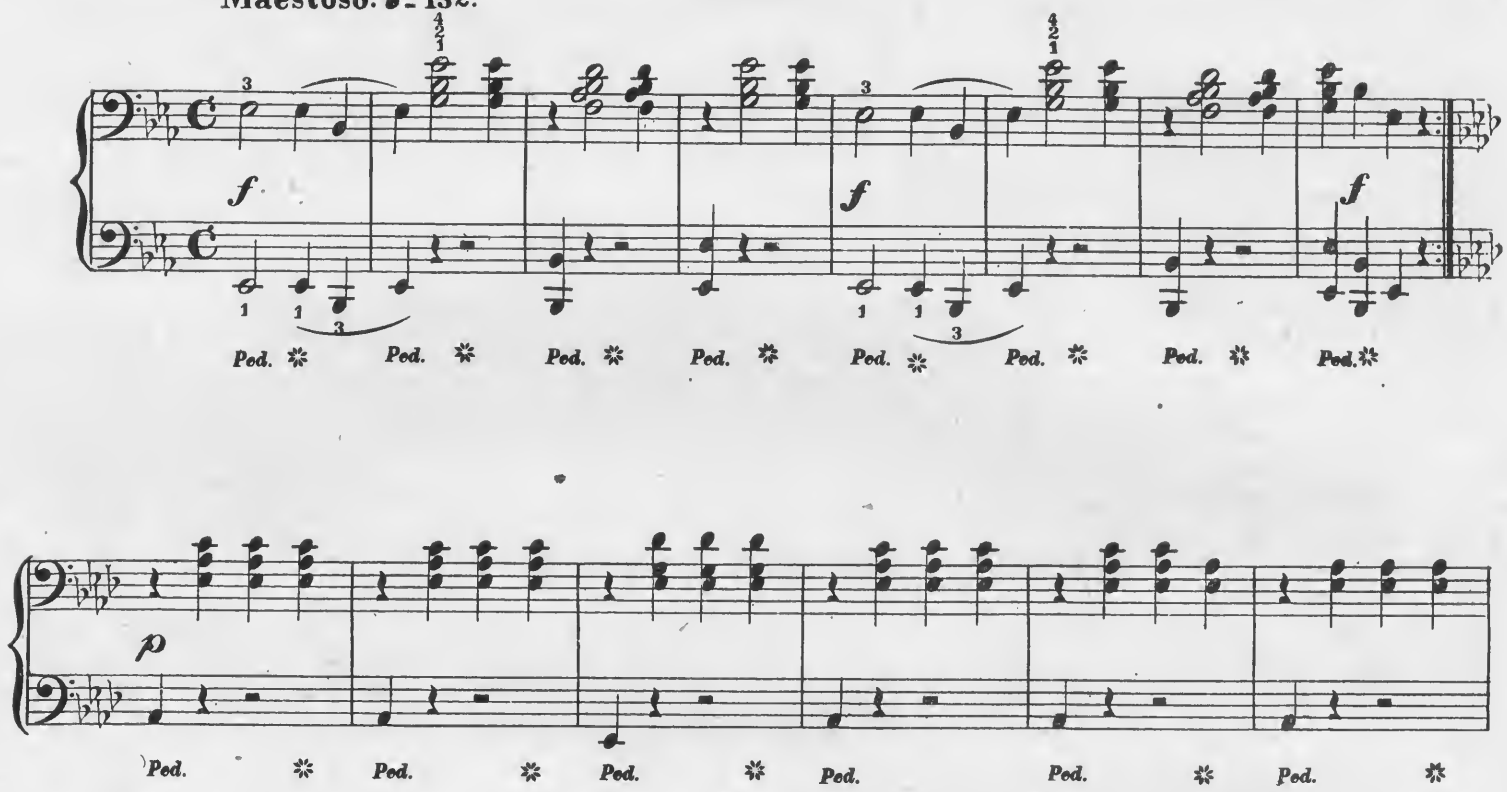
rf f ff rf Ped. Ped.

OUR BANNER.

MARCH.

Paul Jones. Op.70.

Maestoso. ♩= 132. Secondo.



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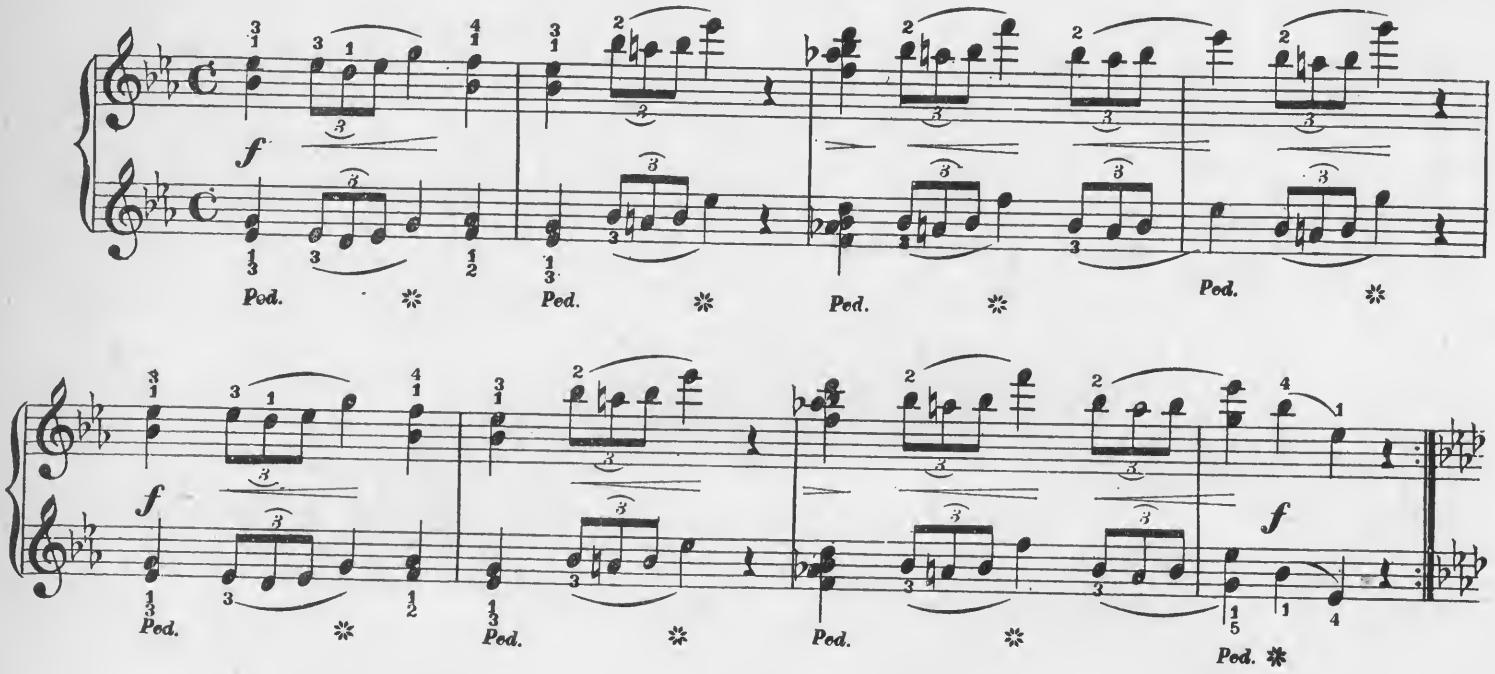
OUR BANNER.

MARCH.

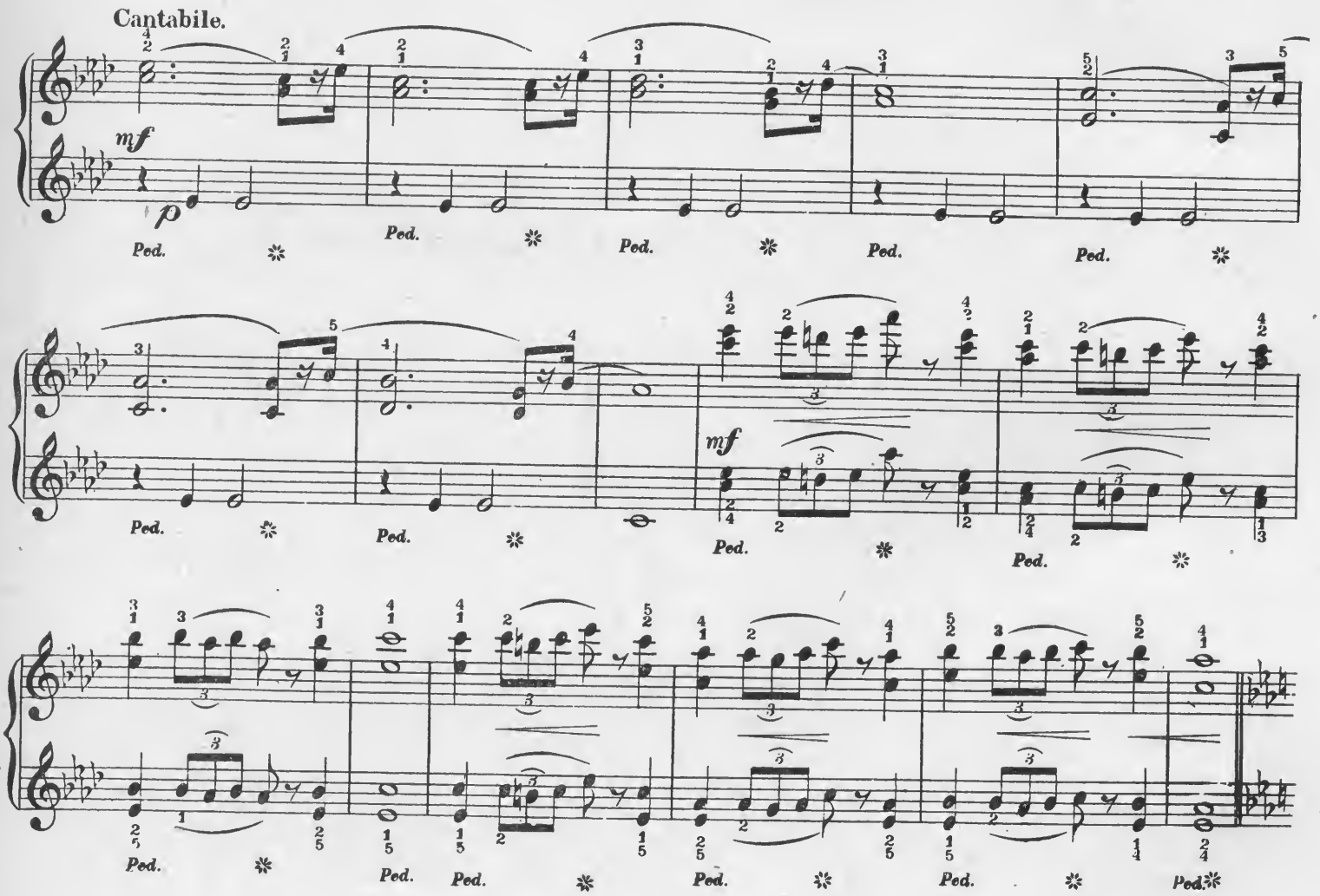
Maestoso. ♩ = 132.

Primo.

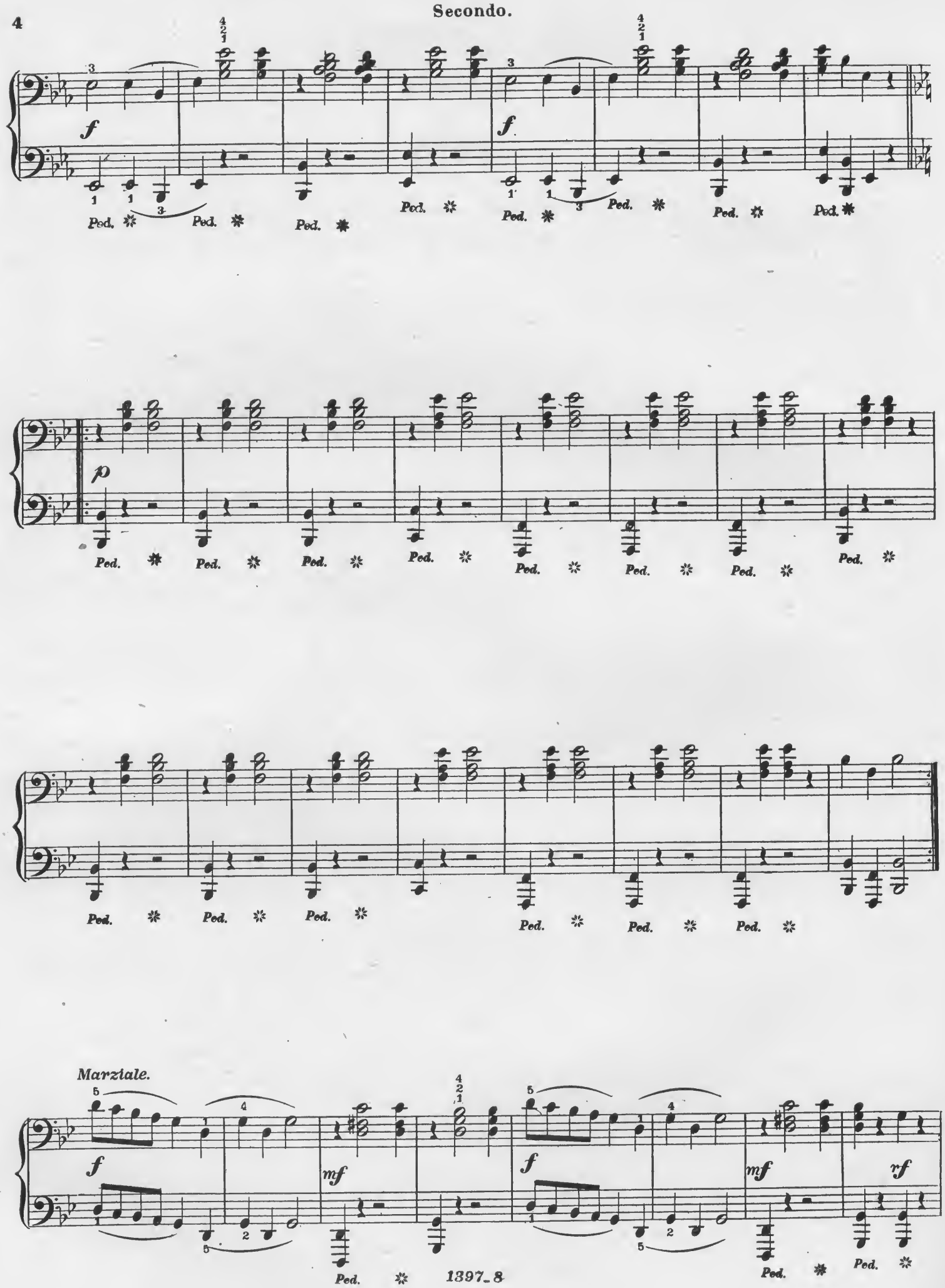
Paul Jones. Op. 70.



Cantabile.

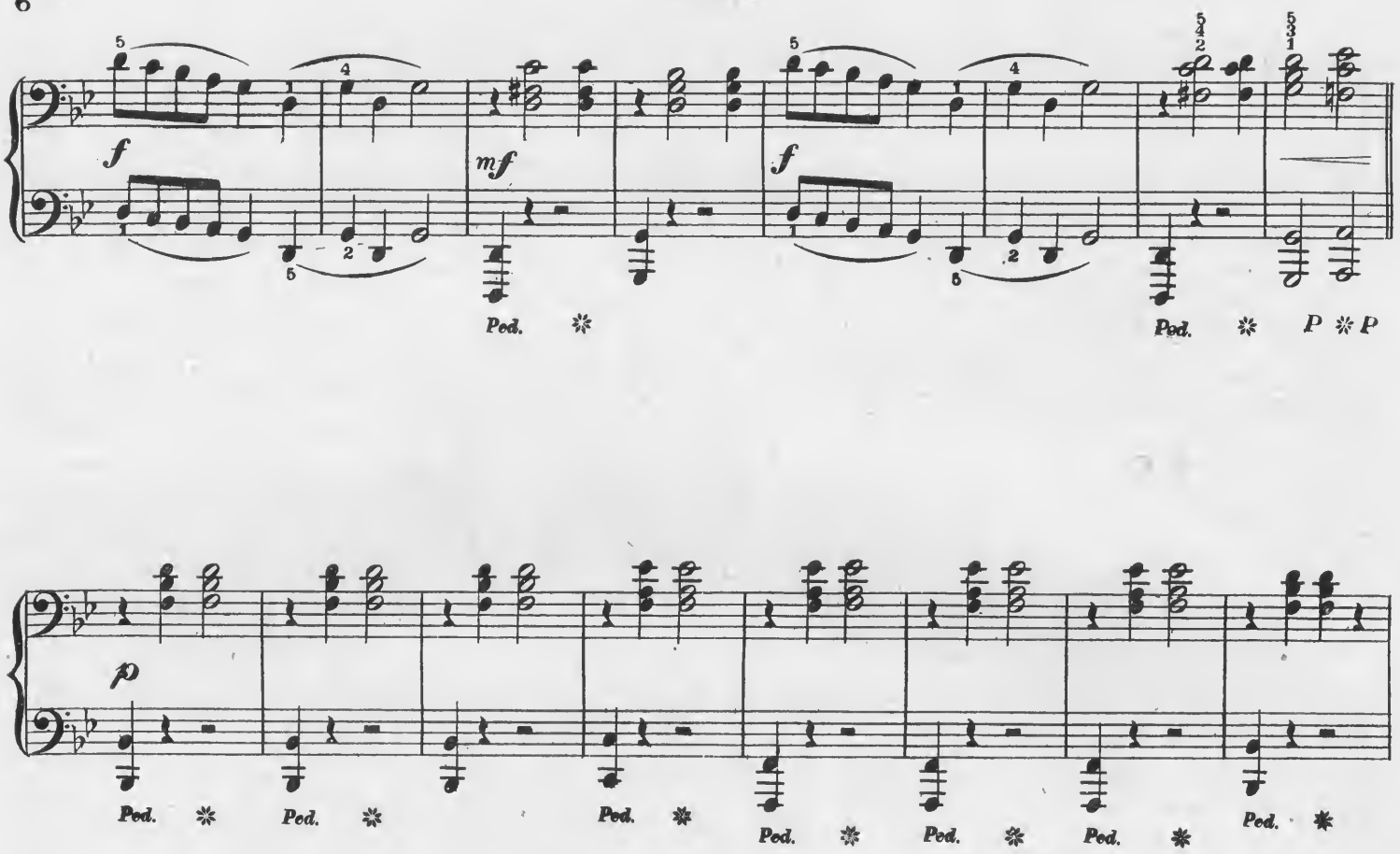


Secondo.



Cantabile.

Marziale.


f
mf
f
Ped.
P
p
f

f *mf* *f*

Ped. ✲

rf *mf*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

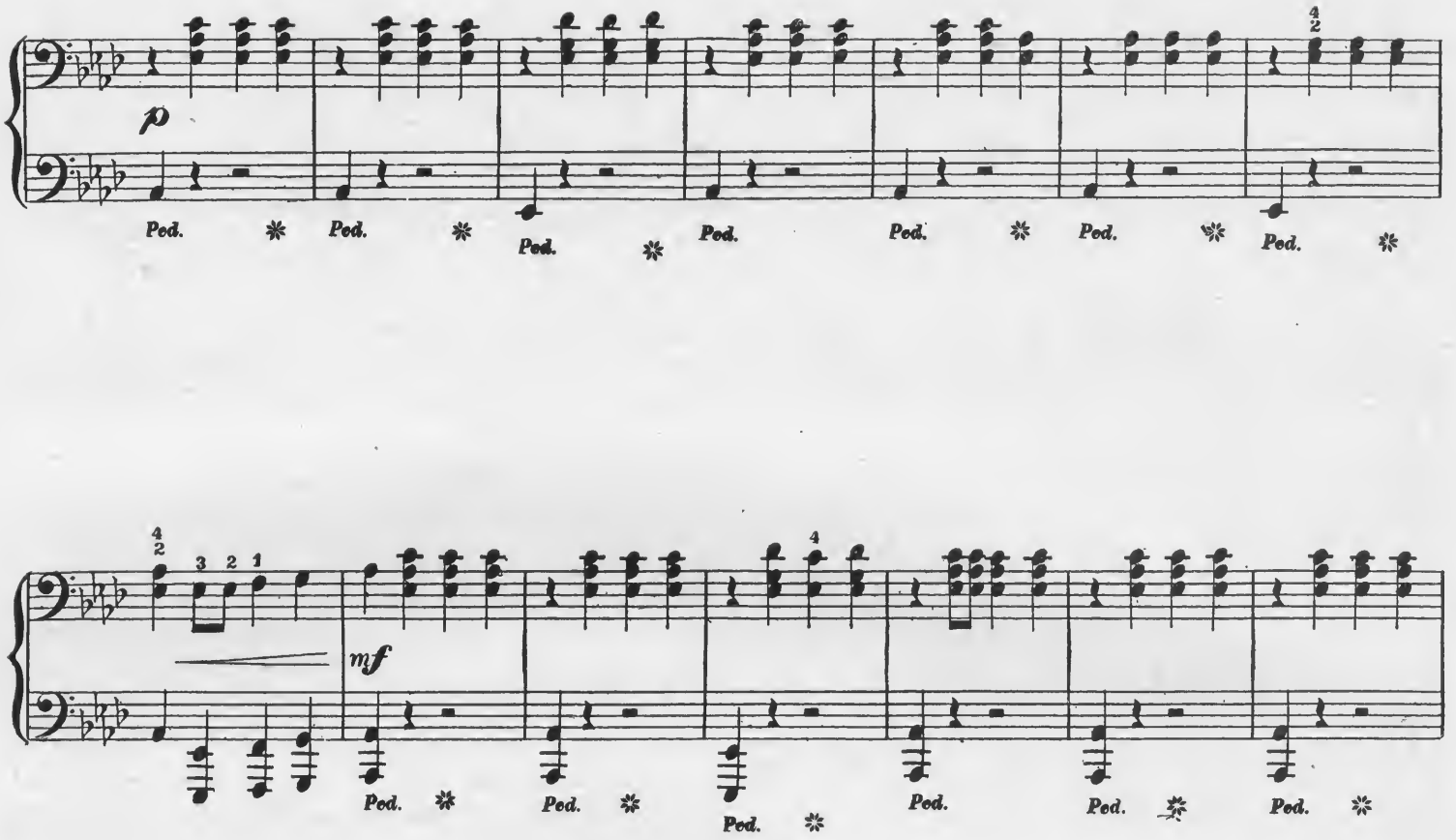
Ped. ✲ Ped. ✲ Ped. ✲ Ped.

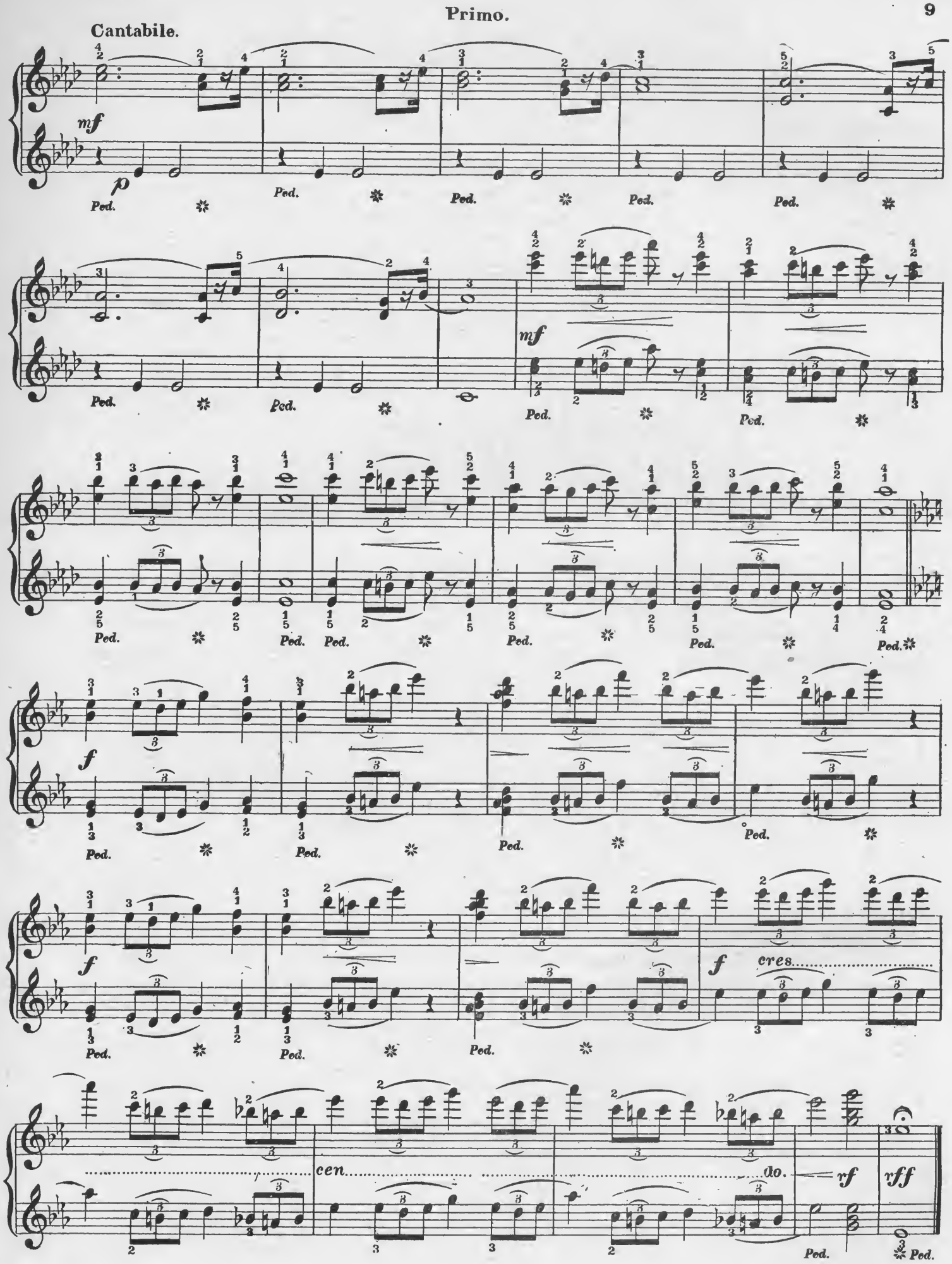
f

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

f *f*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲


p
Ped.
mf
f cres.....cen.....do.
rf
ff


Cantabile.
mf
p
Ped.
f
cres.
cen.
do.
rf
rff

Tick-tack, Cuckoo, tick-tack.

Words by E. A. Zuendt. English version by I. D. Foulon. Music by Chas. Kunkel.

Allegretto ♩ — 100.

4. *Grossmut - ter's Ge - burts - tag ist heut, Sie*
3. *Was Ro - bert nur quält und Ma - rie! Sie*
2. *Die Lieb', ja, die Lieb', ist ur - alt! Wer*
1. *Ein Mäd - chen so ro - sig und zart, Ein*

1. A maid - en, the pet of the brood, A
2. Young Love is as old as the world, Its
3. What clouds o'er the heav - ens now lower! What
4. See grand - moth - er sit in her place! How

(Ticking of the Clock.)

denkt der entschwundenen Zeit, Sie wischt sich die Au - gen, die al - ten, Die
blick - ten so fin - ster noch nie. Sie schmollen, doch denkt er den Stunde, Die
fügt sich nicht ih - rer Ge - walt! Es kos - ten die Menschen und küssten Zu
Bub - chen von schelmischer Art, Sie hat - ten ein Vög - lein ge - fangen, Denn

boy of most fro - lic - some mood, They'd caught a young bird - ling to - gether And
shafts ev'n in E - den were hurled; Since then tur - tle - doves have been cooing, And
makes Bob and Mol - lie so sour! They're pout - ing, and yet they are thinking Of
glad yet how tear - ful her face! Ah sure - ly her eyes are be - holding The

Hän - de zum Be - ten sich falten. Voll Glück ist ihr Herz un - bewusst. Da - Ku - ku!
rief zu dem eh - lich - en Bunde, Jetzt schlägt's, und sie sieht nach der Uhr; Und Ku - ku!
jeg - li - chen Zei - ten und Fristen. Und Ro - bert schlich hinter Ma - rie. Da - Ku - ku!
lan - ge war das ihr Ver - langen. Sie woll - ten's ge - nau jetzt be - sehn Da - Ku - ku!

accel

fain would have scann'd ev - ry feather. The bird - ling she held in her frock When "Cuckoo,
now Bob and Mol - lie are wooing. A kiss Bob would steal, but the clock Cries: "Cuckoo,
th' hour when their lives they were linking. Of mem - o - ries fond comes a flock And: "Cuckoo;
bright gates of heav - en un - fold - ing. Her birth - day this is, Hark! a knock - And: "Cuckoo,

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Ku - ku! grüsst die Uhr, Sie kün - det ihr Heil Ju bel und Lust, Denn ihr
Ku - ku! schallt es laut, Wie vor - den als sie Treu - e ihm schwur, Und sie
Ku - ku! rief die Uhr Wie stö - rend, o wie neck - isch sie schrie: Es ist
Ku - ku! rief die Uhr! Nun war's auch um das Vög - lein geschehn, Denn sie

cuc - koo!" call'd the clock. A luck - y call for bird - ling in - deed! From the
cuc - koo!" at the gawk. Moll starts and turns, dis- - cov - ers the thief, Vex'd, he
cuc - koo!" calls the clock. Just so it called that sum - mer day past When she
cuc - koo!" sings the clock. They fill the room, the great and the small And 'tis

bringt der En - kel Schaar. Mit dem Gross - va - ter den Glückwunsch dar; Singend
fliegt zum Gat - ten hin, Und sie schlingt voll Lieb' den Arm um ihn, Rufend:
heu - te noch nicht Zeit; Und das Liebchen ist zur Flucht be - reit, Singend:
schlug die Stun - de aus, Und das Vög - lein flog zum Fen - ster 'naus, Singend:

start - led hands it flew, And it fled a - far, with light - ning speed, Sing - ing:
knows not what to do; But she's off, and laughs to see his grief, Sing - ing:
swore to love him true, In her arms a - gain she folds his fast, Sing - ing:
grand - pa leads the crew And the hap - py band sing, one and all, "Ma - ny

Dank, viel Dank, Ku - - ku! Viel Dank, viel Dank, viel Dank! Die
Dank, viel Dank, Ku - - ku! Viel Dank, viel Dank, viel Dank! Die
Dank, viel Dank, Ku - - ku! Viel Dank, viel Dank, viel Dank! Die
Dank, viel Dank, Ku - - ku! Viel Dank, viel Dank, viel Dank! Die

"Thanks, Oh thanks, cuc - - koo! Oh thanks, Oh thanks, Cuc - koo!" Un -
"Thanks, Oh thanks, cuc - - koo! Oh thanks, Oh thanks, Cuc - koo!" Un -
"Thanks, Oh thanks, cuc - - koo! Oh thanks, Oh thanks, Cuc - koo!" Un -
Thanks, Oh thanks, cuc - - koo! Oh thanks, Oh thanks, Cuc - koo!" Un -

p *Chorus ad lib: Tenors and Basses*

Tick tack, tick tack, tick tack, tick tack,

Air.

moved the clock then went a - long, Thus: "tick tack, tick tack, tack," And
Uhr a - ber ging ih - ren Gang So tick tack, tick tack, tack, In

p

tick tack, tick tack, tick tack, tick tack,

sang her one un - chang - ing song Thus: "tick tack, tick tack, tack," Un -
Ru - he fort die Zeit ent - lang So tick tack, tick tack, tack, Die

tick tack, tick tack, tick tack, tack,

moved the clock then went a - long, Thus: "tick tack, tick tack, tack" And
Uhr a - ber ging ih - ren Gang So tick tack, tick tack, tack Mit

rit.

tick tack, tick tack, tick tack, tack,

rit

a tempo

sang her one un - chang - ing song Thus: "tick tack, tick tack, tack" Thus:

Ru - he fort die Zeit ent - lang So tick tack, tick tack, tack, So

poco a poco crescendo e acceller

p

tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, tick tack,

p

tick tack, tick tack, tick - e tack - a tack, tick - e tack, tick - e tack, tick - e tack, Thus

tick tack, tick tack, tick - e tack - a - tack, tick - e tack, tick - e tack, tick - e tack, So

Gradually faster and stronger until the sign 𝄋

p

1 4 2 4

ando

tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, tick tack,

"tick tack, tick tack, tick - e tack - a tack, tick - e tack, tick - e tack, tick - e tack" Un -

tick tack, tick tack, tick - e tack - a tack, tick - e tack, tick - e tack, tick - e tack, Die

ff

tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, tick tack, tack,

moved the clock then went a - long, "Tick-e tack, tick-e tack, tick-e tack;" And

Uhr a - ber ging ih - ren Gang Tick-e tack, tick-e tack, tick-e tack, Mit

f

p

tick tack, tack, tick tack, tack, tick tack, tack, tack!

rit.

f

sang her one un - chang - ing song "Tick-e tack, tick tack, Cuc - koo!"

Ru - he fort die Zeit ent - lang Tick-e tack, tick tack, Ku - ku.

rit.

f

Con Brio.

cresc.

f

rit.

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A MUSICAL EAR.

Comparatively few people understand what is really meant by a musical ear. Some take it to mean a good memory for music and ability to hum or strum any air that has once been heard, others apply the term to those who have the power of extemporizing harmoniously and producing a comfortable feeling in the minds of their audience, others again who shudder at a scatching slate pencil or the whistle of a locomotive excuse their own nervousness on the score of having a musical ear. An explanation of first principles may, perhaps, place the matter more clearly, says a writer in London *Minstrel*. When a stone is thrown into a still pond, distinct rings of waves are immediately propagated and propelled towards the margin, but if a shovelful of loose pebbles be thrown in so that they scatter about, there will be several series of concentric waves, each set having a different center according to the point where the pebble fell which caused it. These waves will be seen to cut each other in all directions and appear to be in utter confusion when a portion only is observed, but if a general view be taken of the pond it will be seen that among all the apparent clashing there is a perceptible arrangement, the waves more or less centralizing at the part where the greatest number of pebbles fell. When a pure musical note is sounded the air vibrates in concentric rings like the water in the first case, cut in all directions, up and down as well as on the level, and as the surface of the pond gets smooth again in course of time, so the vibrations of the air come to rest and the sound ceases If a board be struck by a hammer the air will be set in vibration as the water was when the shovelful of pebbles was thrown in, and the ear will only observe a confused sound, like the wavelets crossing and re-crossidg each other, and call it noisc. There is, however, a sort of general focus in every noise. At first it might not be detected, but if another board be struck a difference will be preceived that is not of the same kind as that produced when merely striking a harder or softer blow on the same board. The nucleus of this is a musical tone corresponding to the mean centre of the waves of the pond. This is not a strictly scientific explanation, but it is correct enough in its broad features to give a geueral idea of the difference between music and noise. A pure musical note consists of one series of vibrations only, while anything between that and a noise consists of more than one series of vibrations; when the latter coincide at certain intervals the result will be pleasant to the ear, not otherwise. Music is not a fixed and definite affair as mathematical science is, two and two make four in mathematics, but in music they make one thing in one generation and something else in the next, that is to say, the canon of beauty depends upon the cultivation of the æsthetic sense, and as higher culture is attained so the beautiful in art and music is judged by other standards. Nevertheless, a little arithmetic will help us to understand why there is such a vast range of variety in music. The human ear can apprehend sonorous vibrations as low as sixteen per second, and at all stages of increase up to somewhere about 38,000 per second, although many persons have their range of hearing as limited as others have their eyesight. To the majority of people the vibrations which are perceptible as musical notes range between 27 and 4,000 per second, and a musical ear is one which can detect the alternation produced by the smallest difference in the number of vibrations and can not only match one note with another, but can assign the true relative position to any single note. In comparing one note with another which is not exactly identical, as when two adjacent notes are struck at one time upon a pianoforte, a sound will be heard which has evident periods of vibrations, and it is the periodical coincidence of the sound waves that causes the alteration of sound. The same thing may be rendered much clearer by putting two watches together and listening to the ticks. They are certain not to beat synchronously, and each tick may be looked upon as a vibration. When the ticks coincide they will sound louder and slower, while midway between the periods they will seem to be twice as rapid with half the energy. Those who try the experiment with the watches and then with the notes and discover the similarity, may consider themselves on the road to the attainment of a musical ear.

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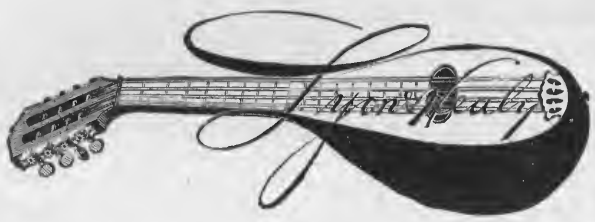

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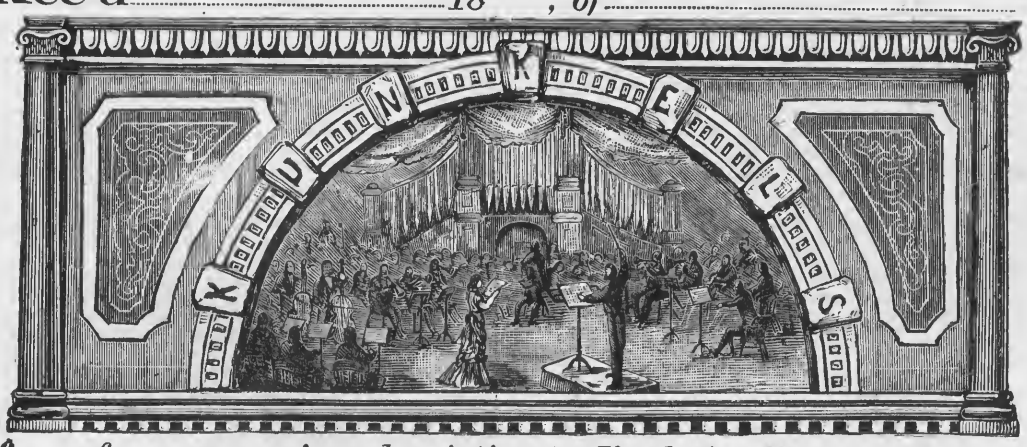

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